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as Figaro in "The Barber of Seville"

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MUSICAL COURIER

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NEW YORK, THURSDAY, DECEMBER 9, 1915.

WHOLE NO. 1863.

Composer Makes
His New "Alpine"
Symphony a Thing
of Beauty.

RICHARD STRAUSS RENOUNCES CACOPHONIC PRINCIPLES IN HIS LATEST WORK.

Premiere of the
Novelty Given in
Berlin and Led by
the Composer.

Analysis of the "Alpine" Symphony.

By ARTHUR M. ABELL.

Berlin, October 29, 1915.

Probably no symphonic novel ever was presented to the public under such brilliant auspices and with so much pomp and circumstance as were attendant upon the premiere of Richard Strauss' new "Alpine" symphony, which occurred here yesterday, October 28, at the Philharmonie.

The event was of special interest and importance for several reasons, but first of all because it marked the return of Strauss, after eleven years of work in the operatic field, to his earlier domain, the symphony. Strauss now is fifty years old, he stands in the zenith of his powers and on the heights of fame, and that he should elect to return to the symphonic mode of musical expression, is significant. Then the circumstance, that the novelty was brought out here in Berlin by the Dresden Royal Orchestra was a most unusual proceeding, considering the fact that Berlin possesses three big symphony orchestras of its own.

And then again this premiere was of particular interest because of the extraordinary nature of the audience, especially the invited audience, which attended the rehearsal in the morning. So many famous men from the world of music, art and letters never before were seen together in the Philharmonie. Every person of importance connected with music in Berlin was present, and many celebrities had come from all parts of Germany. The hall was filled to the last seat, both in the morning and the evening. The applause in the morning was somewhat reserved, but in the evening it was much more spontaneous and prolonged and marked a triumph for Strauss.

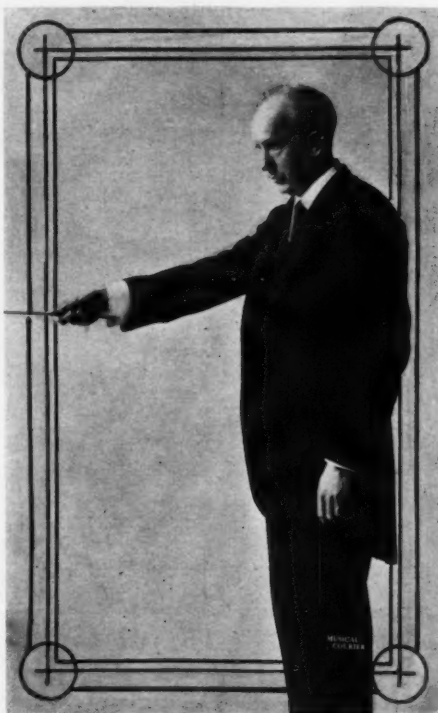
The Symphony Surprises.

In two respects the new symphony is a great surprise, namely in point of clearness and euphony. Although the score calls for the enormous apparatus of 135 musicians, it is singularly lucid and easy to understand; it presents no knotty problems, and the average musical listener has no difficulty in following the various scenes that the music conjures up before his mind's eye during the ascent and the descent of the mountain. This transparency is the most striking feature of the symphony.

The next most remarkable feature is its euphony. It is the most harmonious and well sounding of any of Strauss' symphonic creations. For the most part the ear is bathed in "Wohlklang." The ultra-moderns who attended the concert in great numbers, were disappointed in this respect. They came expecting to hear in an intensified degree cacophony, problems, enigmas, such as Strauss presented in his earlier symphonic poems. Indeed, the "Alpine" symphony does not present problems—it is not a step in advance; on the contrary, it is rather a step backward, but this in a Richard Strauss is of great significance. In the full power of ripened manhood, it seems then, that he renounces a further exploitation of the principles for which hitherto he always has taken such a firm stand, and turns his look toward that happy musical land, the land of real beauty.

Themes Not Strikingly Original.

Not that the "Alpine" symphony is lacking in strong, rugged and characteristic features. On the contrary, the various mountain scenes are depicted in tones with wonderful descriptiveness. Nevertheless, the score makes, above all, for real beauty. Both the ear and the intellect are charmed and fascinated, and yet the objective listener, although often held spellbound by this wonderful and majestic sea of tones, cannot shut his ears to the one great and obvious weakness of the novelty—the lack of originality in thematic invention. There are themes in great abundance, but they are not strong, individual, pregnant themes. They are reminiscent. Nearly all of Strauss' earlier works,



RICHARD STRAUSS TODAY.

both symphonic and operatic, are suggested. The ear hears hints of "Salome," "Elektra," "Rosenkavalier," "Heldenleben," and so forth. And occasionally there are strong suggestions of composers of a past epoch, among them Max Bruch and Mendelssohn. Thematic invention is and always has been Strauss' weakest point. Nevertheless the "Alpine" symphony made a powerful impression. Such wonderful mixing of tonal colors and such transcendental command of the orchestra could not fail in their effect upon the listeners.

The Performance.

The Dresden Royal Orchestra is a magnificent band of artists, although not quite the equal of the Berlin Philharmonic. The Philharmonic has more brilliancy in the strings and more tonal beauty in the woodwind. The men from Dresden, however, played the novelty with consummate mastery. The symphony is dedicated to the Dresden Orchestra and to Count Seebach, the intendant of the orchestra and of the Dresden Royal Opera, and it was for this reason chiefly that the musicians from Dresden came over to play it at the first performance here. All known and some hitherto unknown orchestral instruments (as the wind and thunder machines) were employed. The new devices were used, however, with such discretion that the ear could not distinguish them amid the terrific din during the storm in the mountain. The new instruments merely add to the general effect without attracting any special attention.

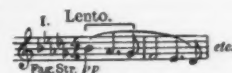
Analysis of the Work.

Although Strauss calls his new work a symphony, it is in reality a symphonic poem. It is, in fact, an extreme example of program music. There is no attempt at sym-

phonic form in the old sense, it being written in one movement and with no pause between the different episodes. It lasts just fifty minutes, but the attention is so riveted, that the time seems very short. It might properly be called a hymn to nature rather than a symphony. The program gives simply, with the greatest brevity, the following explanations:

"Night—Sunrise—the Ascent—Entrance into the Forest—Wandering beside the brook—At the waterfall—Apparition—In flowery Meadows—On the alm—Lost in the thicket and brush—On the glacier—Dangerous moments—On the summit—Vision—Elegy—Calm before the storm—The thunderstorm—The descent—Sunset—Night."

The work opens with the following slowly descending motive played by the bassoons and the strings. (See example No. 1.)



EXAMPLE No. 1.

It descends through three octaves and depicts "Night." Then comes the following, called the "motive of the mountain" (Bergmotiv), played by the trombones and tuba. (See example No. 2.)



EXAMPLE No. 2.

Strauss employs, by the way, in the orchestra six trombones (two behind the scenes) and six tubas. It is impossible within the space of this article to give all the themes, of which there is a great abundance in the score.

Beautiful is the following theme, which illustrates the "Sunrise." (See example No. 3.)



EXAMPLE No. 3.

Here the composer revels in a sea of tones. To be sure, the theme is not original, but on the contrary hauntingly familiar. [Editor's Note: Does it not "suggest" a theme from the first movement of Tchaikovsky's "Pathétique?"]

In contrast to the broad flow of the "Sun" theme is the following counter theme, which is rather Mendelssohnian. (See example No. 4.)



EXAMPLE No. 4.

Then comes an exceedingly interesting development, in which this motive is also employed. (See example No. 5.)



EXAMPLE No. 5.

The slow movement now changes to an allegro, which marks the beginning of the symphony proper, i. e., the ex-

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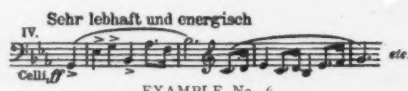
stupendous new symphonic work

"The Alps"

In the production of this composition 130
 performers will be used in the orchestra

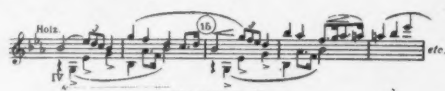
Felix F. Leifels, Manager
Carnegie Hall, New York

periences in the mountains. The following theme depicts the "Ascent." (See example No. 6.)



EXAMPLE No. 6.

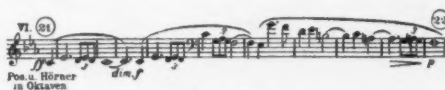
This is the principal theme of the first part of the symphony and recurs again and again and is often inverted and varied in working out this and the following counter-theme. (See example No. 7.)



EXAMPLE No. 7.

Strauss' wonderful contrapuntal skill is very much in evidence. This is a remarkable piece of genuine symphonic work.

Hunting horns in the distance announce the "entrance into the forest," illustrated by the following theme. (See example No. 8.)



EXAMPLE No. 8.

which might be called the theme of the forest.

The wandering in the woods is pictured by the composer with the following beautiful theme. (See example No. 9.)



EXAMPLE No. 9.

Intermingled with this theme is also the motive of the "Ascent."

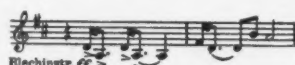
The forest is still further described by the following lyric melody, which is noteworthy for its simplicity. (See example No. 10.)



EXAMPLE No. 10.

During the entire forest episode, which lasts less than five minutes, the interweaving of the thematic material is most interesting. The theme of the "wandering beside the brook," in which the basses, bassoons, and horns play important parts, is also interwoven with the motive of the "ascent."

The next scene, "At the waterfall," is characterized by the following marcato motive, played by the brass. (See example No. 11.)



EXAMPLE No. 11.

Here arpeggios and glissandos in the strings, rapidly descending runs in the woodwinds and harps, playing of the bells and triangles combine to make a beautiful and magical effect. It begins fortissimo and gradually goes over into the most marked pianissimo.

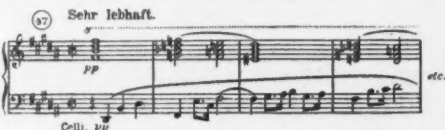
Then comes this theme played presto by the oboe, supported by the clarinet and English horn. (See example No. 12.)



EXAMPLE No. 12.

This is known as the "Apparition." It is a weird and beautiful orchestral effect.

Simple but charming is the next theme, illustrating "On flowery meadows." (See example No. 13.)



EXAMPLE No. 13.

Here the theme of the "Ascent" is again most subtly introduced.

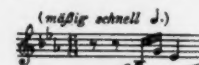
Another effective counter theme of the meadow episode is (See example No. 14.)



EXAMPLE No. 14.

Although Strauss does not pretend to keep strictly to the symphonic form, one could in a certain free and broad sense divide the "Alpine" symphony into movements that correspond to some extent to those of the old symphonic form. For instance, the opening "Night" and "Sunrise" might be said to form an introductory lento. Then comes an allegro with the theme of the "Ascent" as its principal theme. This allegro includes all of the other scenes, ending with "On flowery meadows."

Now comes "Auf der Alm." The cowbells are heard softly tinkling in the distance, and the English horn intones this merry motive (See example No. 15),



EXAMPLE No. 15.

which not only in itself, but also in the way it is worked out, recalls a similar motive in "Salome."

The principal theme of the "Alm" episode is the following, played by the horn. (See example No. 16.)



EXAMPLE No. 16.

Strauss' themes, as will be seen, are often commonplace in themselves; it is the wonderful harmonic and instrumental garb in which he clothes them that makes them so effective.

The wanderer does not tarry long on the lovely mountain meadow, for the following energetic fugato motive, played in a very rapid tempo by the horns, the violins and the cellos, suddenly changes the scene, and we find ourselves "Lost in the thicket and brush." (See example No. 17.)



EXAMPLE No. 17.

After floundering about for a time (inversion of the fugato motive) the wanderer finally finds his way out of the thicket, as is illustrated by the themes of the mountain and of the "Ascent."

The frigid atmosphere while "On the glacier" is illustrated by several themes, of which the following is the most important. (See example No. 18.)



EXAMPLE No. 18.

The different scenes on the Alm and the dangerous moments on the glacier might be grouped together as an intermezzo.

Now comes the adagio "On the summit." The arrival of the wanderer on the top of the mountain is proclaimed majestically by the four trombones in the following manner. (See example No. 19.)



EXAMPLE No. 19.

This theme is played to the harmony of a simple chord in C major, which is held out by the brass and woodwinds. Thus is the glorious view from the summit simply but effectively described. While standing on the mountain peak practically all of the themes that have appeared thus far are utilized again. It is a wonderful piece of tone painting.

The following theme with its peculiar rhythm played by the oboe to the accompaniment of the simple F major triad in the strings, tremolo, depicts the sensations of the mountain climber in taking in the view round about. (See example No. 20.)



EXAMPLE No. 20.

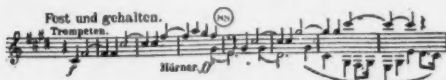
There is in it a certain feeling of breathlessness and awe.

A more pleasing melodic flow is found in the following. Here the theme of the mountain, given alone (see illustration 11), is introduced again in C major piano fortissimo by the whole orchestra. (See example No. 21.)



EXAMPLE No. 21.

While on the summit, overcome by the grandeur of the scene, the wanderer has a "Vision," which is illustrated by the following melody. (See example No. 22.)



EXAMPLE No. 22.

Now the scene changes. The sun disappears and the mountain is enveloped in clouds. Here we have the following motive. (See example No. 23.)



EXAMPLE No. 23.

It is played by muted trumpets and is weird in its effect. Then follows the "elegy." (See example No. 24.)



EXAMPLE No. 24.

An ominous stillness precedes the storm, which sets in with a shrill dissonance, in which the organ joins in with the orchestra. In his storm scene Strauss has nothing new in the way of musical ideas. It has all been done before in a much simpler way, to be sure, by Beethoven in the "Pastorale" symphony, by Rossini in his "Barber" and "Tell," and by Verdi in the fourth act of his "Rigoletto," but in the means employed and in the effect, the storm of Strauss' "Alpine" symphony stands unique. It is the only part of the symphony in which there is any cacophony worth mentioning. The new machine for making thunder, by the way, which is employed here, plays only two bars, and, as I said above, is hardly audible. The kettledrums are quite sufficient for all reasonable demands in the way of thunder. Amid the crush of thunder and the flash of lightning the wanderer begins hastily to descend. Here is one of the principal storm motives, played allegro and fortissimo by the brass, to a veritable whirlwind of figuration in the strings. (See example No. 25.)



EXAMPLE No. 25.

This is another, played by the trumpets. (See example No. 26.)



EXAMPLE No. 26.

Interwoven with these, like scurrying clouds, is the following motive played rapidly by the woodwind and violins. (See example No. 27.)



EXAMPLE No. 27.

An inversion of the theme of the "Ascent" in the woodwind informs us that the wanderer is descending. He emerges from the storm in the clouds and has again before him the majestic mountain scenery. (See example No. 28.)



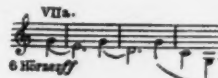
EXAMPLE No. 28.

He sees the great orb of day disappear behind the distant peaks and "night" approaches. (See example No. 29.)



EXAMPLE No. 29.

There are something more than 130 melodies, themes and motives, with all of the inversions, etc., in the score, and I have given here less than a quarter of them. The principal themes, however, are included in the above. Numerous reminiscences will be found in them, but the similarity with the themes of famous works by other composers is often still more marked in the secondary themes of this score. For instance this one, which recurs several times, is identical in its intervals with one of the principal themes from the adagio of Max Bruch's G minor violin concerto, as every musician will at once see. (See example No. 30.)



EXAMPLE No. 30.

It is played by six horns. Strauss' score, by the way, calls for no less than twenty French horns, eight in the orchestra and twelve behind the scenes.

Before the invited audience at the matinee the new symphony was the only work performed, but at the even-



RICHARD STRAUSS TWENTY-ONE YEARS AGO,
When second conductor at Weimar.

ing concert it was preceded by the overture to "Guntram," Strauss' first opera, which was brought out at Weimar twenty-one years ago, and was followed by "Till Eulenspiegel." There is much more originality and real inspiration in "Eulenspiegel" than in the new work, but the "Alpine" symphony nevertheless stands as by far the greatest piece of descriptive Alpine music ever written. Other Alpine symphonies are tame in comparison.

GRAHAM MARR WITH CHICAGO WOMAN'S CLUB.

A unique occasion in the musical season at Chicago was "Grand Opera Day," which was celebrated by the Chicago Woman's Club on Thursday, December 1. The members of the Chicago Opera Association were guests of honor, and an elaborate program was given by distinguished artists from this association. Among them was Graham Marr, the young baritone, who recently made a favorable impression in "Tristan and Isolde," his debut appearance at the opera.

Mr. Marr's next scheduled appearance in opera was on Saturday, December 4, as Manfredo in the first appearance by the Chicago Opera Association of "L'Amore de Tre Re."

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A NEW SINGING SOCIETY HEARD IN MINNEAPOLIS.

Cecilian Society Makes Creditable Showing at Initial Concert—Emil Oberhoffer Conducts Attractive Program at Sunday "Pop."

Minneapolis, Minn., December 4, 1915.

The Cecilian Society of Minneapolis (a new singing society) gave its first public performance at the East High School on November 30. Thomas R. Talbot, director, was instrumental in organizing this society and helps to conduct its weekly studies, which are entirely along the line of old sacred music. Mr. Talbot showed skill in obtaining a good general effect from the amateur chorus, accompanied by an amateur orchestra from the MacPhail School of Music. The cantata given was "Joan of Arc," by A. R. Gaul.

The assisting soloists were Kathleen Hart Bibb, soprano, who sang the music of Joan; J. Austin Williams, tenor, as Phillip, and Harry Phillips, who sang both Robert and Jean. These three soloists are acknowledged artists in every respect. Josephine Littel played all the piano accompaniments exceptionally well. Margaret Zeney sang a beautiful contralto solo, "Farewell, Ye Forests," by Tschaiakowsky, and Percy Whitby played an acceptable cello solo.

This society is following a course of study different from any other organization in the city, and it was a pleasure to hear such good results.

"POP" CONCERT WELL ATTENDED.

The largest audience that has assembled so far this season greeted the Minneapolis Symphony Orchestra at the popular concert on Sunday afternoon, November 28. The program opened with Weber's "Oberon" overture, which was splendidly played. The woodwinds and strings were particularly good in this number. In fact, after each concert one feels how well these men are playing together. "The New World" symphony, by Dvorak, was given a clear reading. Strauss' waltzes, "On the Beautiful Blue Danube," were given a captivating rendition under the baton of Emil Oberhoffer.

George Klass, second concertmaster of the orchestra, gave a scholarly performance of the Bruch G minor concerto. He is a sincere violinist, and his rendition of this concerto elicited tremendous applause, to which he responded with Kreisler's "Caprice Viennoise." The excellent orchestration of this last composition was arranged by Concertmaster Richard Czerwony.

GIUSEPPE FABBRINI'S FINE PIANISM.

The second of a series of three programs to be given by Giuseppe Fabbri, pianist, took place at the Unitarian Church on the evening of November 23. This, as well as the preceding concert, was well attended. Mr. Fabbri was at his best, his programmed numbers including the E major, op. 109, sonata of Beethoven; "Novellette," in E major, of Schumann; three etudes of Chopin, and the "Eroica," by Liszt. Mr. Fabbri is a pianist whose interpretations are full of meaning, grace and finish. He has thoroughly established himself here as a soloist, but these concerts are causing him to be admired also as a sympathetic accompanist.

PHILHARMONIC CLUB SHOWS IMPROVEMENT.

Minneapolis people had the pleasure of hearing the Philharmonic Club (200 mixed voices) without orchestral accompaniment. The concert given at the Auditorium on November 24 showed that the club has made much progress in attack, balance of tone, volume of tone, expression and fine phrasing. J. Austin Williams is the director to whom much of this praise goes. The program was varied by Henry Williams, harpist; Herman A. Ruhoff, pianist, and G. H. Fairclough, organist.

Y. W. C. A. ORCHESTRA HEARD.

The Y. W. C. A. orchestra, under the direction of Ruth Anderson, made its second public appearance this season at the frolic given in the association building on Thanksgiving Day.

RUTH ANDERSON.

Clara Osterland's Recital.

Clara Osterland, who is coaching under Ada Soder-Hueck, the contralto and vocal authority, was announced to give a joint song recital with Alfred Osterland, baritone, at Hotel Imperial, Brooklyn, on December 7. Miss Osterland, who possesses an alto voice of beautiful timbre and fine quality, which she uses to best advantage, prepared the following program:

Aria, Noch lagert Dämm'ung, from Achilles.....Max Bruch
Spirit Flower.....Campbell-Tipton
My Song to You.....Saar
The Cry of Rachel.....Salter
Sleepy Lan'.....Hammond
Duets for alto and baritone—
Nachts.....Netzorg
Blau's Sternlein.....Hildach
Heimliche Aufforderung.....Strauss

Schlupfwinkel.....LaForge
Rastlose Liebe.....Schubert
Sei auf der Hut.....Von Koss
Duets for alto and baritone—
An die nacht.....Kaun
Liebesfrühling (first time).....Kaun

WITEKS AT THE VON ENDE SCHOOL.

Violinist and Pianist in Sonata Recital.

December 4 found the large quarters of The von Ende School of Music crowded with an audience which gathered to hear a sonata recital by Anton and Vita Witek, perhaps best known because of Mr. Witek's connection with the Boston Symphony Orchestra as concertmaster. They played Beethoven's "Kreutzer" sonata at the outset, following a reception marked by cordial spirit. The melodious and spirited first movement went finely, and in the andante and variations the beauty of tone of Mr. Witek was memorable. Here was every possible shade and nuance, and the absolute sympathy and support of his artist-wife completed the ensemble. Clean cut, overflowing with ideality of conception, the couple made this classic sound as if it was impromptu, simultaneously conceived, whereas all the musical world knows it to be an art work, polished to last detail. The final movement was played with authority and a rhythmic swing impossible to excel, making deep impression, and creating a storm of applause. Brahms' sonata in A followed, and here there was amiability, tranquillity and grace, contrasting with the dramatic utterance of Beethoven's work.

There followed as closing number the big Grieg sonata in C minor, filled with modern ideas, yet distinctly Norwegian. Indeed, certain portions sound like the "Wooden shoe dance." Needless to say, this work was played with brilliancy, rousing an audience already thoroughly en rapport with the performers, to a high degree of enthusiasm. It was an evening of unalloyed musical delights.

December 7 artist-pupils of Jonas united in a recital at this school. December 15 Paul Stoeving, violinist, and Lawrence Goodman, pianist, will give a recital. December 20 there will occur an "Advanced Students' Recital."

Albert Spalding Booked for Cuba in January.

A tour is now being arranged by Albert Spalding whereby he will make a trip to Cuba in the near future. Mr. Spalding has been contemplating a trip to the island for some time, and now, that the opportunity presents itself, he expects to spend two weeks in January there. He will be heard in nearly all the cities, and will no doubt make at least three appearances in Havana.

Upon his return he will be heard in a number of Florida resorts, including Jacksonville, Tampa, Key West, Miami, St. Augustine, Palm Beach, Palatka and Daytona. On this tour he will have as his assisting artist Loretta del Valle, coloratura soprano, who has sung with great success on his recent Southern trip.

This will make Mr. Spalding's third trip south so far this season, and every time he goes his popularity increases. His "Alabama" has proved a big "hit" with the Southerners, and it always has to be repeated. Mr. Spalding is now in the Middle West, where he is filling a number of engagements. He will be heard in several more recitals in New York this season.

Marguerite Melville-Lisniewska's Engagements.

Mme. Marguerite Melville-Lisniewska, the distinguished American pianist who spent many years in Vienna, has a goodly number of engagements for this season, which testify to the esteem in which her artistic work is held by music lovers. On January 29 she will play the Chopin F minor concerto at Carnegie Hall with the Russian Symphony Orchestra. On February 7 she is engaged for a recital at Troy, N. Y. February 9 she plays at the MacDowell Club, in New York, and on the 14th at a musicale of the Diet Kitchen at the Waldorf-Astoria. Besides these, she will play for the Harvard Club in Boston, at Mount Holyoke College, Holyoke, Mass., and Western College, Oxford, Ohio, and is also engaged for a recital at Cincinnati.

Busy Season for Inez Barbour.

Inez Barbour's season began in September when she gave a joint recital with John Heath, pianist, at Millbrook, N. Y. The soprano then took an extensive tour through the Middle West, singing in South Bend, Notre Dame, Indianapolis, Greenville, Findlay, Independence, Wichita, etc. Everywhere she was received most enthusiastically.

On November 14, she sang with the "Heinebund," in New York and received an ovation. She is engaged as soloist for the performance of Mahler's eighth symphony, which is to be given by the Philadelphia Orchestra in March, and also with the Mendelssohn Choir, of Toronto, under Doctor Vogt's leadership on February 3, when the "Children's Crusade" will be sung.

HOW MUSICAL IS MILWAUKEE?

Splendid Chicago Symphony Orchestra Concert Not Patronized by Local Musicians and Students.

Milwaukee, Wis., December 2, 1915.

The Chicago Symphony Orchestra gave the third in its series of ten concerts November 29. The program, which follows, offered another splendid opportunity for the study of form: Overture to "Fidelio," Beethoven; concerto for two violins, D minor, Bach; symphony No. 2, D major, Brahms; "Siegfried Idyl," Wagner; fantasia, "Francesca da Rimini," Tschaiakowsky. The violin concerto was last heard in Milwaukee some twelve years ago, when it was played by Ysaye and Henri Marteau. Monday evening it found splendid interpretation in the work of Messrs. Weisbach and Zukovsky, of the orchestra. The concert throughout was received with warm appreciation, and increased the admiration for Mr. Stock as an interpreter and program builder. But, alas! the attendance was most disappointing.

WHERE WERE THE AUDITORS?

It is to be observed in passing that the gleam of gratification once noticed on the countenance of the orchestra association is somehow not so glinting. Season tickets are being offered at reduced rates to "those music lovers who have missed the opportunity of subscribing for the entire season of these wonderful concerts." There is no doubt that Milwaukee is a musical town, it has been ably proved of late by a number of press comments, so the only remaining inference is that it is so musical, so finished in its musical education, that it no longer feels the need of wonderful concerts of the orchestral sort. But there surely must be more than ten or twelve students of the conservatories who could still learn something. Why do they not crowd the gallery? Where are the members of our own auditorium symphony orchestra? Why aren't they there to a man, occupying the first empty rows of the parquette, observing, learning, endeavoring to make their own the process of producing wonderful quality of tone, wonderful proportion in dynamics—notably a comforting restraint in forti—that would make their own worthy effort so much greater a factor for the uplift and cultivation of their big audiences?

Lessons come to our door every two weeks that would cost the individual student great expenditure in time, energy and gold. Why aren't they seized? A horrible intimation came to me the other day to the effect that some of the Milwaukee musicians did not approve of the Chicago Symphony Orchestra taking all that money out of our town.

That's what people used to say of the circus. But one day the modern business man awoke to the fact that a circus was not all loss. He remembered the peanuts he could get for his money, the fun of feeding the elephant, the supplies that were purchased, and the rural visitors that must needs be fed and entertained. The orchestra's benefits may not be entirely of the same order, but very tangible and valuable to our civilization they are nevertheless.

PUBLIC SCHOOL MUSIC.

A student of conditions observed not long ago that appreciation of music would never be what it should in our land of the free until more thorough attention is given it in the public schools. With the mad desire to make the education of our children utilitarian, if not wholly commercial, very little time is devoted to the study of the arts, and it is fatally late to begin to instill that knowledge and sympathy when school life is over. Only great talent and genius are capable of pyrotechnic development. Otto Miessner, director of the Milwaukee State Normal School of Music, is working seriously and scientifically toward meeting the need of his students by giving them thorough training in the fundamentals of musical appreciation. A gifted musician and composer of note, Mr. Miessner, who studied with Alexander Heinemann, of Berlin, and Edgar Stillman Kelley, is ably qualified to fill the important position he now occupies, and widespread results are expected from his work.

WINIFRED CARBERRY.

A Dethier Sonata Recital.

Gaston M. Dethier, pianist, and Edouard Dethier, violinist, gave a sonata recital at the Princess Theatre, New York, December 5. They played a suite (in the old style) by Max Reger and sonatas by Emile Bernard and Brahms. An appreciative audience was enthusiastic in its applause.

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SOME STRIKING ELMAN IDEAS

Noted Violinist Speaks About His Art—The Intimate Appeal of Music—The Falsity of "Tradition"—No Hackneyed Compositions—Personality the Great Factor—What a Teacher Owes to His Pupils.

WHAT MISCHA ELMAN THINKS:

To hear a well loved, well remembered piece is like having the warm sun flash out from the clouds after a shower.

Tradition does not exist in music. It is simply what the artist feels.

In reality, nothing is hackneyed. Everything depends on the artist and the reading.

Too many violin pupils are taught the violin only, without proper preparation in advance in harmony and theory.

Any violin virtuoso today is the equal technically of any other. The only difference in their playing is the individual note imparted by the personality of the player.

Mischa Elman, in common with all other violinists of the world, uses two arms, two hands and five fingers in playing upon his chosen instrument. But the great point to be remarked is that he also—and this important part is too apt to be overlooked by certain of his confreres—rather distinguishes himself by devoting all of his brains to the same purpose. He not only plays the violin, but he thinks about the violin, he thinks about the music of the violin and he thinks a great deal about musical subjects in general. Hence, an interview with Mr. Elman is bound to be extremely interesting.

In this particular case we began with Mr. Elman's subject, music in general, and worked back to the violin. The premise was that music makes a more direct appeal to the general public than any other of the fine arts and the question, to account for that fact.

"I am sure," said the violinist, "it is because music makes an intimate appeal through the most easily aroused emotions. The average man or woman comes tired to an evening concert after a long day of business, of housework or shopping. The mysterious charm that exists for all of us in even only one exquisitely turned musical phrase brings in a moment that relaxation, change, recreation, which instantly relieves depression and puts the soul once more in tune with itself. To hear a well loved, well remembered piece is like having the warm sun flash out from behind the clouds after a shower."

"Speaking of well loved and well remembered pieces," said the interviewer, "what about the bugaboo of tradition? There are, if I am not mistaken, some standard numbers for the violin with which you have won tremendous success, but which you play quite differently from some of the veterans of the violin."

"Tradition," said Mr. Elman, "what is tradition? Tradition does not exist. It is simply what the artist feels. Is there any tradition about a composition when it is written? No. Absolutely no. There cannot be. The composer first learns the tradition of his own work on hearing it played for the first time by some great artist. Then along comes another great artist and plays the same work. Perhaps the composer hears several new things in it, some new developments of its possibilities of which he never dreamt and thus a second 'tradition' is introduced, and so on and so on. Every great artist has the right to exercise his own taste and judgment and to make a new 'tradition' for every work, so long as he can justify his interpretation. And, apropos of that, I am perfectly sure if we artists could print upon the program or lecture in advance to explain and justify any new reading of whole or part of a standard work which we perform, intelligent music critics would at once see and praise us for what is oftentimes referred to as a violation of tradition."

"The introduction of what I may call modern feeling and expression into classical works is something which must come and has come of itself, in sympathy with our general attitude toward music. For instance, undoubtedly I, in common with all the other leading virtuosos, play the Beethoven concerto in quite a different style from the way in which it was played in his own day, but at the same time if he could hear it as it is played today, it is an absolute certainty that a composer of his immortal genius and catholicity would approve of any rational differences in the reading which may exist."

The conversation turned to some composition or other which the interviewer referred to by the adjective "hackneyed."

"Hackneyed?" interjected Mr. Elman. "In reality nothing is hackneyed. Everything depends on the artist and the reading. His personality injects novelty into what we know as hackneyed works."

And that this is true is realized by anyone who chanced to hear the new beauties of the familiar Schubert "Ave

Maria" as played by Mr. Elman at a Metropolitan Opera House concert a few days after this interview took place.

"As a matter of fact," he went on, "all violin playing is a matter of personality nowadays. The standard of technical equipment demanded today of any violin player who has the right to be known as a virtuoso is so high that it may be justly said anyone of them is the equal technically of any other. The only real difference in their playing is the individual note imparted by the personality of the player."

Mr. Elman was asked if there were any works of special prominence which he was to add to his repertoire this season and he mentioned two, one, "Variations on a theme of Mozart," by Scalero, a contemporary Spanish composer, which he described as a master work; and the other a concerto in free form for violin by Max Vogrich with the title, "E pur si muove," Galileo's famous words, "But still it moves," which he uttered after having been com-



Photo by Mishkin, New York.
MISCHA ELMAN.

pelled by an inquisitory board to recant his theory of the globe's motion.

Mr. Elman has completed nine new compositions which will soon appear from the press of G. Schirmer, Inc. These include six violin pieces and three songs. Among the pieces for violin is an etude by Rode, the violin part unchanged except for careful editing. Mr. Elman's contribution being a very cleverly thought out accompaniment serving to emphasize the musical beauties of the etude.

"It is my intention," said he, "to treat a number of the standard etudes, especially those by Rode and Kreutzer, in this way. Owing to the fact that too many violin pupils are taught the violin only, without proper preparation in advance in harmony and theory, they do not realize the true musical value of these studies, regarding them merely as so many means to the attainment of a certain mechanical proficiency; but the real artist hears the beautiful musical foundation upon which they are constructed. My object is to show that these etudes are not mere exercises but, from a strictly classical standpoint, compositions of much imagination."

"It is a shame," said the interviewer, "that all these interesting ideas of yours in regard to violin playing and violin literature should not be communicated directly to others and thus preserve them. Do you contemplate taking up teaching or, rather, coaching at some future time, just as the giants of the piano, from Liszt on, who had Meisterschule in which they explained and elucidated many things of great use to the young artist of today?"

"Naturally," answered Mr. Elman, "I have been asked very often to teach. There was one instance in which a lady telephoned day after day to my summer home asking if she might bring her son to study with me. She was

always politely put off on one excuse or another, till finally one day I told her, for the sake of ending the matter, that I was afraid the fee which would be necessary to recompense me for my loss of time from other work would probably be more than she would care to pay. She at once asked me to name my price and I said \$100 a lesson. You can imagine my surprise when she arrived promptly the next morning with the boy and the fiddle case. Out of courtesy I was obliged of course to hear the young man play and gave her directions as to his future study, though I also had to explain to her that at the present time I did not care to take on any pupils. In fact, it seems to me that teaching is so absolutely a serious profession that the teacher for the time being must give himself up to it to the exclusion of all other works. The true position of a teacher to a pupil is like that of a parent to his child and the only teacher who can be really successful is the one who is prepared to devote himself whole-souledly and exclusively to communicating something of himself, his ideas, and thoughts to his pupils."

Lunch time; and the interview was over.

Sulli Pupils Heard at Labor Temple.

On Sunday evening, November 28, at the Labor Temple, Fourteenth street and Second avenue, New York, where Giorgio M. Sulli is musical director, a special music service was held, and some of his pupils, who form the choir both as soloists and as members of the chorus, were called to sing for the first time in difficult selections.

Flora Dundas sang "Hear Ye, Israel," from "Elijah," revealing a soprano voice of wide range and good quality.

Mr. and Mrs. John Black, baritone and soprano, gave an artistic rendition of Fauré's "Crucifix," and Florence M. Swain, a young Canadian contralto, was much admired in the "Lead Thou Me On," by Ellis, displaying a voice of luscious quality and dramatic power. Florence Mendelson, a lyric soprano, who came to Maestro Sulli's studio from Tokyo, Japan, sang the difficult aria, "Rejoice," from "The Messiah." Besides the charming quality of her voice, she revealed good breath control, singing with ease the long phrases entrusted to the soprano in that piece.

The regular quartet of soloists, all pupils of Maestro Sulli, was also heard in splendid selections. Paul C. Haskell, tenor, in "Gloria," by Buzzi-Peccia, sang the obligato part of that anthem. Mrs. G. M. Sulli displayed her splendid soprano voice in "The Heavenly Vision," by Homer Norris, with violin obbligato by Prof. Francesco Maltese, who also played in masterly way the Veracini sonata for violin.

Mrs. T. F. Byrd, alto, Mr. Haskell and Sterling Hall sang "Then Rend Your Heart and Not Your Garments," by Schecker, in which their voices blended artistically. "Psalm of Thanksgiving" for soprano and chorus. Mrs. Sulli, soloist, closed the splendid program.

Another successful Sulli pupil is Joseph J. Dawes, baritone, who was announced to sing selections from the operas at a concert at Cohoes, N. Y., on Tuesday evening, December 7.

Greta Torpadle and Einar Linden

Sing at Vanderbilt Concert.

Greta Torpadle, soprano, and Einar Linden, tenor, both artists of the Music League of America, who are winning wide recognition for their repertoire of miniature operettas and costume recitals, were soloists last Sunday evening at one of the series of concerts given at the Hotel Vanderbilt.

Each artist sang a group of songs and then joined in several duets. Miss Torpadle's contribution to the program were the old English ballad, "The Lass with the Delicate Air," "The Last Rose of Summer" and Carey's "Pastoral." Mr. Linden sang an aria and Tosti's "Ideale," and the program closed with two eighteenth century duets and one from "Romeo and Juliet."

Edith Rubel Trio

Edith Rubel, Violin
Vera Poppe, Cello
Brenda Putnam, Piano

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EDDY BROWN

The Wizard of the Bow
—As I Know Him—
By Victor Kuzdo.

To give a description of the playing of a great violinist, is about as difficult a problem as to present a picture of some subtle and mysterious power; such as, for instance, electricity or magnetism. The sensations created by these powers are almost akin to those produced by the playing of a master of the violin. We are thrilled; we are exhilarated; our blood is sizzling; our brain is afire. We are transported into an abnormal state of mind; we are transferred into a new realm.

For an emotional person it is a rather exhaustive pleasure to be thus stirred. Yet of what avail, of what use, of what object, would the art of violin playing be, if it failed to juggle with our heart strings, or was unable to awaken some hidden passion, lurking in the very depths of our soul.

If you have listened to Eddy Brown once, you will agree with me that he is an envoy extraordinary to the kingdom of violinists. He has a special message which he delivers in his individual and inimitable way to the ardent lovers of the violin. It is about five years since I first met this wizard of the bow. I had just finished my lesson with my master—Leopold Auer—when there entered a robust looking, round cheeked youth of about fifteen, with an abundance of bushy brown hair, and of restless demeanor. He was accompanied by his parents. While Eddy Brown was bowing himself into the presence of the great master, I was bowing myself out. However, not without an introduction to the Brown family. As I started to descend the stairway I heard a rich sonorous tone of fascinating beauty. I stopped and sat down on the steps to listen. After some preliminary tuning and adjusting, those rich tones rang out once more, but this time they sounded more like thunderous outbursts of passion; yet the ravishing quality was ever present. I promptly discovered that the Brahms concerto was the boy's af-

finity. It was simply stunning the way he dashed off the cumbersome work.

I did not see the lad for a year. The next time we met was at Loschwitz (near Dresden), where our master "held court." During the intervening months I heard and read a good deal about his successes in England, and on the Continent. I was glad to get a glimpse of him at closer range. We became well acquainted and saw a great deal of each other. The following summer, we met once more at Loschwitz. This time we became quite intimate. In my daily association with him I had a fine opportunity to observe and study his art and his personality. I found him to be a very ambitious, studious and modest youth of manly bearing. His daily routine of work and recreation was mapped out systematically and adhered to religiously. Immediately after breakfast he would start with scales and finger exercises; then followed passages from the various violin concertos, together with some new compositions. The first interruption would come with the announcement that dinner was served. He usually dines at one o'clock. A short siesta follows his noon meal, and once more he would tune up his violin to review some of his solos. Then came some work in connection with his harmony and counterpoint, and perhaps a little practice on the piano. Then he would be ready to indulge in a walk in the woods, or engage in a game of lawn tennis, of which he is very fond. Early in the evening he takes a light supper, after which he either reads some historical or scientific book, or else plays over his favorite violin pieces, with accompaniment of the piano. Previous to retiring he always takes a stroll. He is a hearty eater, and has a very sweet tooth.

German and French he acquired with comparative facility, and he even speaks that horribly difficult language of the Magyars. In his early boyhood his parents took him to Europe for the purpose of study, and placed him in care of Hubay—at Budapest, with whom he spent several years. After leaving Hubay he concertized extensively, and during his English tour he met Leopold Auer,

for whom he played. This master was so charmed with the boy's genius that he undertook to further develop his marvelous gifts. Master Brown accompanied Auer to Russia, and spent an entire year with him, in perfecting his already extraordinary playing. After Auer's finishing touches he began his tours, which culminated in a series of triumphs. He has given many recitals in Berlin to sold out houses, and has appeared as soloist with all the prominent orchestral organizations of the Continent, including the Nikisch concerts. He is just as satisfactory in playing a Bach or Brahms sonata as he is in the rendition of such widely different works as the Beethoven or Tchaikowsky concertos. He plays Sarasate, Vieuxtemps, Wieniawski with equal skill, and his Paganini playing is phenomenal. Dainty tidbits, he performs with fascinating grace and delicacy. His technic knows no limitations, his musicianship is of superior order, his bowing is that of a wizard, while his large tone is of a most ingratiating equality. His temperament is cyclonic, yet his bearing is always reposeful. He is extremely fond of tramping, and loves to make excursions on the water, or foot-tours in the mountains. His one great hobby is the personality of Napoleon.

In company he is inclined to be taciturn, but is a most attentive and appreciative listener. When he plays some melancholy strain, or any cantabile passage in minor key, you fancy him to be of a Slavic origin and your supposition will be correct, for his mother is a Russian, while his father is a Galician. His endurance is unbelievable. He can play several concertos with equal beauty of tone, and brilliancy of execution, without showing the slightest fatigue.

His playing will undoubtedly create a sensation in America, despite the fact that he is going to face a public that has of late years heard and enjoyed all the world renowned violinists. His American appearances will surely be a replica of his European triumphs, which can briefly be described in the words of the great Roman: "Veni, Vidi, Vici!"

Marguerite Dunlap, Model Singer.

"An excellent model" is what a Georgetown, Tex., paper called Marguerite Dunlap recently. The rest of the notice said the following:

"Miss Dunlap revealed a beautiful voice, smooth, flexible, exceptionally well controlled and of a velvety quality that gave it great charm.

"Her program was of a character to exhibit her powers at their best. It included songs of dramatic nature and the purely lyrical that gives opportunity for displaying the full beauty of tone. Especially well given was 'Im Herbst,' by Franz. The changing moods of the song were splendidly portrayed. 'An Evening Song' was sung with a beautiful mezzo-voice, the softest tones being emitted with purity and fine control. In 'Life and Death' Miss Dunlap produced an extremely effective climax, enforcing the dramatic contrast between the despair of death and the vigor and pulsating joy of life.

"Miss Dunlap's singing was of a type to bring to students of the voice an excellent model. Her ease in tone production, control of breath, and fine placing of the voice were such as to illustrate the art of singing at its best."—The Megaphone, Georgetown, Tex., October 19, 1915.

In the William County Sun of October 21, 1915, there was this flattering tribute to the artist:

"Miss Dunlap is blessed with an exceptionally attractive personality and a voice rich in timbre and of exquisite quality. It is a pure contralto, smooth and even throughout and used with artistic freedom and effectiveness.

"In the conception and delivery of her songs, Miss Dunlap revealed maturity and artistic strength. She displayed remarkable power without approach to harshness, while her softest tones were as pure and clear in quality as could be desired. Her vocal equipment is far above the average. The entire program was well balanced and was largely in English. Miss Dunlap, it would appear, is not afraid to leave the conventional path of a program largely composed of songs and arias in a foreign tongue, which the audience cannot understand. She evidently believes that an audience prefers to hear songs in the language with which they are familiar, and with the exception of two French songs and three in German, her entire program at this recital was in English. Her diction was such that she could be understood, hence the enjoyment of the audience was the greater.

"While each number of the program was worthy of notice, especially well given was 'Im Herbst,' by Robert Franz. Franz songs are proverbially hard to sing. Requiring great intensity, they must still be removed from an overplus of emotion. Miss Dunlap portrayed the changing moods of this song with fidelity, but without too great a degree of emotional force. This is a test from which an artist can well be pleased to emerge with credit. The 'Samson and Delilah' aria was also splendidly sung."

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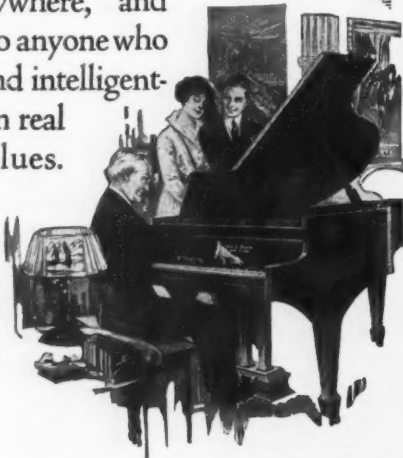
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Lester Donahue Achieves Striking Success

Young American Pianist, quite unheralded, wins unanimous praise of critics at his first New York recital, Aeolian Hall, Oct. 27, 1915



New York Tribune.
First to Last—the Truth: News—Editorials
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A PIANIST'S FIRST NEW YORK CONCERT

Promise and Fulfillment in the
Case of Lester Donahue.

Audiences lured into concert rooms to feel that they are assisting, as the French say, at an occasion which they may some day look back upon with pride. As a rule, it must be confessed, these audiences, like the professional juries of our courtrooms, are not distinguished by high intelligence, or marked powers of discrimination. Generally they betray their character by their conduct—by applauding indiscriminately, realizing that their duties are those of a clique, or inappreciating the music that they are ignorant of. Such an audience, which recently overflowed the room and died the place to an artist by making a vociferous noise where silence alone would have been the intelligent appreciation of his work, which gave value to the approval of his hearers. It is therefore always worthy of note when an artist of whom the public knows nothing not only wins intelligent appreciation, but only wins the incense of his hearers to the end and where he came from.

There was a case like this in Aeolian Hall yesterday afternoon when Lester Donahue gave a concert of pianoforte music. Trumpet fanfare had not preceded him, but after he had played the unfamiliar sonata in F-sharp minor by Brahms, those in the audience who knew what good pianoforte playing is and what it means were filled with curiosity to know who the player was. They began inquiries on the part of even the "orders of such things and a young man from Los Angeles and a pupil for the last two and a half years of Rudolph Ganz. To learn these facts,

was gratifying, but to hear Mr. Donahue play was more than gratifying; it was a revelation of pride in his nationality; the ordinary, a special talent for the instrument which he has chosen as his medium of communication and a musical nature which has not mistaken its vocation. He has in him the qualities which make artists as distinguished from mere virtuosi—fine instincts for taste; high intelligence; healthy feeling; a command of the beautiful style of the pianoforte; a manly and unaffected attitude toward his art and toward the public. Not yet fully mature artistically, he will develop soon into one worthy of a place among the aristocracy of his profession.

Brooklyn Daily Eagle

(Trade Mark "Eagle" Registered.)

MR. DONAHUE'S PIANO RECITAL.

Lester Donahue, pianist, from the Pacific Coast, gave a recital in Aeolian Hall yesterday, and his frank, manly bearing, though he looks about 17, also won him many friends. His absence of affectation, and his good scholarship shone out in the "Eroica" variations by Beethoven, and in the Brahms "Sonata in F." Though he is not fully fledged in Beethovenism, yet his Brahms reading was virile and musicianly, and fancy and mentality showed out in it. His Chopin and Liszt numbers were interestingly played, and in the Liszt excerpts he showed his two prominent characteristics, light and graceful handling of themes as well as virility.

The Globe

Lester Donahue, a young Californian pianist created a favorable impression at his first recital, at Aeolian Hall yesterday afternoon. He displayed splendid technical equipment. At times he forced his tone, but experience will no doubt remedy that. He deserves credit for playing the F-sharp minor sonata (Brahms), which is seldom heard, because the F-sharp minor sonata (Brahms) is more popular and therefore more frequently placed on pianist's programmes. In the Chopin group Mr. Donahue was at his best in the Scherzo, Albeit the fact that he has not yet laid his seal upon the soul of the pianist. He was enthusiastically echoed throughout.

New York American

LESTER DONAHUE, a young Californian pianist, made his debut in this city in Aeolian Hall yesterday. By his programme he proved himself a musician of exalted taste, with more than average interpretive powers. His performance of Brahms's F minor sonata and pieces by Chopin and Schumann were earnest and praiseworthy. In Beethoven's variations and fugue his scope of tonal shading was a trifle constricted, though his technique was brilliant and his touch clear and accurate. His audience was large and most respectful.

NEW YORK HERALD

Californian's Debut Here as Concert Pianist

Lester Donahue Pleases Audience at
His First Recital in Aeolian
Hall.

Coming from California, Lester Donahue, an American pianist, gave his first recital here in Aeolian Hall yesterday afternoon.

In many ways it was a promising beginning for a concert career. Mr. Donahue has a fine musical sense, a feeling for the emotions expressed in the works which he plays. Beethoven's "Eroica" variations and fugue he played in a very creditable manner. While his playing is by no means lacking in power, the most noteworthy feature appears in the passages where delicacy of touch is required. His playing of rapid pianissimo passages was excellent. He also is conversant with the various methods of shading the piano tone.

It is difficult for any pianist to make the piano pieces of Brahms highly interesting, and to a certain extent the Californian's presentation of Brahms' F minor sonata was lacking. In parts, as in the scherzo, his playing was exceptionally good. In a group of Chopin's G minor ballade, mazurka in F minor and the scherzo in C sharp minor, Mr. Donahue was in his element. That talent for coloring and for obtaining delicate effects was well used in these works.

In his final group the pianist presented works of a different character entirely, three Liszt piano pieces, "Gnomesprings," "Sposallizio" and "Taranella," which displayed technical powers worthy of mention. In true Debussy style he played that composer's "Reflets Dans l'Eau" for an encore.

The New York Times

LESTER DONAHUE'S RECITAL

A Young Pianist Plays an Unconventional Program Well.

Those who observe and note the first appearances of youthful and unknown musicians in New York concert halls were agreeably impressed yesterday afternoon by the playing of a young pianist, Lester Donahue, who gave a recital in Aeolian Hall. He is from California and is a pupil of Rudolph Ganz, and the results of his study were encouragingly demonstrated in a program of the important but unfamiliar variations and fugue on the theme that he used later as the theme for variations in the finale of the Eroica symphony, and that he first employed as the finale of a ballade entitled "The dream of Prometheus." It is evident, therefore, that the composer thought highly of the time, and the variations he wrote on it for piano forte are of a beauty and variety that deserve more attention at the hands of pianists.

The other little known number was Brahms's second pianoforte sonata in F-sharp minor, Op. 2, a noble and masterly style, showing somewhat less mastery over his material, perhaps, than the well-known sonata in F minor, but full of vitality and an intense energy and worthy to share some of the attention lately concentrated by pianists on that work.

There were also Chopin's Ballade in G minor, Mazurka in F minor and Scherzo in C sharp minor, Liszt's "Gnomesprings," "Sposallizio," and "Taranella." Mr. Donahue played all this music with unusual insight; he entered perhaps most fully and with the greatest conviction into Brahms's sonata. He has musical feeling, and a firm sense of rhythm, a nice sense of color. His tone,

especially in the right hand, is not always so round and full as it might be in power; nor was his technique already well developed. His playing, however, may have accounted for this in the first place, and it was natural that he should not have grasped and expressed all the significance contained in his music, but he clearly has the root of the matter in him and there are fair prospects for his development.

The Evening Post

Lester Donahue, Pianist.

Considering the very conspicuous place of California in the history of American literature, it is singular that that State, so appreciative of music, too, has done so little for it in a creative way, or as a source of interpretative talent. Perhaps Lester Donahue, the young Californian pianist, who made his American debut in Carnegie Hall yesterday afternoon, will help along; but as he is only twenty-three years old, it is too soon to prophesy. He is said to have appeared with success in several foreign cities, and he certainly had reason to be gratified with the applause bestowed on him by his first New York audience.

He is a pupil of Rudolph Ganz, and has acquired a facile technique and command of different styles. He was heard to advantage in an unfamiliar set of variations by Beethoven and the second sonata of Brahms, although neither of these compositions is up to the requirement of the modern piano, so far as idiom is concerned. It was otherwise with three pieces by Chopin—a ballade, a mazurka, and a scherzo—which he played most agreeably; and three by Liszt—"Gnomesprings," "Sposallizio," and the "Taranella"—which call for imagination as well as technical mastery.

The Sun.

PIANO RECITAL BY LESTER DONAHUE

Young American Artist Shows
Promise in His New
York Debut.

Lester Donahue, a young pianist, gave a recital yesterday afternoon in Aeolian Hall. Mr. Donahue comes from the California coast and has studied his art under Rudolph Ganz. Neither the one fact nor the other would compel respectful attention if Mr. Donahue came without important offerings or had studied to little purpose. The name of the master does not guarantee the ability of the pupil, and many a poor teacher, on the other hand, has attained prominence through the happy possession of a student of exceptional talent.

Mr. Donahue's debut was distinctly felicitous. There was substantial reason to hope that he would be heard from again and that he might secure for himself a permanent place among the pianists of his generation. Not storming the heavens with irresistible flights of genius, he nevertheless played admirably for the most part and at moments with indications of possible

mastership. In the "Eroica" variations of Beethoven, with which he began his recital, he was not settled to his level. His technique was uncertain and his interpretation accordingly ineffectual. But in the great Brahms sonata in F-sharp minor he was a different pianist. The hearty applause of his audience after the variations no doubt eased his

nerves, and he played with command of a sound and fluent technique. His range of tone was large without undue forcing of the instrument, which always sounded well under his hands. His wrist and finger work was flexible and his employment of touch in generous variety showed an acquaintance with the purposes of the higher mechanics of his art. But more important was his treatment of color effects, which was uncommonly good for so young a public player and which was guided by true musical intelligence. His playing of the whole

Brahms composition showed understanding, enthusiastic spirit, judgment and artistic instinct. His beautiful display of tone color in the closing measures was something to give his friends much gratification. Mr. Donahue added something to the pleasure of disinterested auditors by his modest bearing and his freedom from tricks of appearance or stage mannerism.

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CHICAGO HAYDN CHORAL SOCIETY REPEATS \$10,000 PRIZE PROGRAM.

Work of Organization Marked by Solidity of Tone, Precision of Attack and Fine Balance—Mendelssohn Club Enters Auspiciously Upon Twenty-second Season—St. Patrick's Church Music—Apollo Club's 1915-16 Plans—General News of a Week.

Chicago, Ill., December 5, 1915.

Chicago's musical organizations distinguishing themselves abroad are none too numerous to mention, but those really meriting consideration should receive the commendation of the people. One in particular that has won a substantial place for itself by its conductor's skill, patience and exceptional knowledge of choral literature, as well as direction, is the Haydn Choral Society of Chicago. This society acquitted itself brilliantly at its recent Orchestra Hall appearance, repeating the program which won the \$10,000 Panama-Pacific choral prize at San Francisco. It will also be remembered that one of the (Pittsburgh) international eisteddfod prizes was awarded to this choir about three years ago.

H. W. Owens, B. M., directed in his usual masterly fashion and with dignified simplicity, his singers clearly showing their ability to perform under the baton of so capable and experienced a director. The solidity of tone, the precision of attack and fine balance are desirable qualities of this chorus.

Handel's "Hear Us, O Lord," sung with full chorus, opened the evening appropriately. Bartlett's beautiful "Autumn Violets," sung by the ladies' chorus, under the baton of Haydn Owens, a very young and clever director, and the son of H. W. Owens, aroused great enthusiasm. Hazel Dell Neff, the soloist, has a voice that is both lovely and resonant.

The program in its entirety was too long to receive a review in detail, but Ray Carpenter's singing of Chadwick's "Bedouin Love Song," and the work of the American Symphony Orchestra (Glenn Dillard Gunn, director), deserve special mention.

OPENING OF MENDELSSOHN CLUB'S SEASON.

The Mendelssohn Club, a male choral society and one of Chicago's best musical assets, opened its twenty-second season before a large and enthusiastic audience at Orchestra Hall last Thursday evening, December 2. The conductor of this chorus is Harrison M. Wild, and under his able baton the work of the choristers was all that could be asked, and in the different numbers the choir gave unalloyed pleasure to the ear, as the shadings, from the most subtle pianissimo to the most thunderous fortissimo, were

executed with rare skill. The attacks were excellent, and the patriotic numbers were rendered with virility, while in some selections the chorus revealed a sense of humor unexpected in such a large body of singers. So great was the enjoyment of the audience that many of the songs had to be repeated by the Mendelssohnians. Needless to add that Mr. Wild was the backbone of the program, and to



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him is due in a large measure the success of the evening. The genial conductor counts only friends in musical Chicago, and a great many of them were on hand to give him a rousing reception upon his appearance on the platform. The soloist of the night was Emilio de Gogorza. The distinguished baritone sang in the first part of the program, a group by F. M. Alvarez, "Lied Maritime" by Vin-

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cent D'Indy, and Debussy's "Voici que le Printemps." In the second part he was heard in "When I Bring to You Colored Toys," by John Alden Carpenter, Rogers' "Wind Song," Homer's "The Fiddler of Dooney," and Edward Elgar's "The Pipes of Pan." He was in glorious voice and gave his various selections with that finish, style and elegance always in evidence with this sterling artist. At the conclusion of his last group the audience recalled the baritone time after time upon the stage, until he added the "Largo al factotum," which met with the full approval of the public, which clamored for more, and again Mr. de Gogorza had to add another number, "Drink to Me Only With Thine Eyes," which was sung with taste, poise and musicianship. His success with the Mendelssohn Club presages well for Mr. de Gogorza's next appearance in this city.

CHICAGO OPERA WILL PRESENT "THE LOVERS' KNOT."

"The Lovers' Knot," music by Simon Buchhalter, a resident pianist, will be, it is so reported, presented at the Auditorium by the Chicago Opera Association in the very near future. The one act operetta had a first hearing last summer at the residence of Charles G. Dawes. The interpreters then were Beecher Burton, tenor; Hazel Eden, soprano; Augusta Lenska, contralto, and Lemuel Kilby, baritone.

AMERICAN CONSERVATORY HAPPENINGS.

Under the auspices of the American Conservatory of Music, pupils of Walton Pyre in expression gave a recital at Kimball Hall, Saturday afternoon, December 4.

The Chicago Choral Society, which is now affiliated with the American Conservatory, under the leadership of E. Warren K. Howe, has taken a new lease of life and is making splendid progress in all essentials of choral training. A public concert will be announced shortly. Candidates for admission are requested to apply to Charles A. Gardiner, vice-president, 1847 Warren avenue.

TRIBUTE TO ISABEL RICHARDSON'S ART.

No young singer before the public has become more popular than Isabel Richardson, the dramatic soprano, who has been filling many dates the present season. Apropos of her recent appearance with Alfred Calzin, a member of the faculty of the Walter Spry School of Music, the following tribute from an unknown admirer bears its own testimony: "As a perfume doth remain, the memory of your singing lingers with me, and I feel that I must tell you how much I enjoyed it last night. You have not only a beautiful voice, but the gift of making one feel every word and note, which, to me, is the greatest gift of all."

Also the Waukesha Freeman, of Waukesha, Wis., has the following to say concerning a recent recital: "Isabel Richardson won much favor and commendation. Her voice is a powerful and sweet mezzo-soprano and capable of myriad modulations, which rendered her singing very pleasurable. Miss Richardson gave several numbers excellently, displaying her versatility and artistic control of tone."

VESPERS AT ST. PATRICK'S.

Importance, distinction and beauty characterize St. Patrick's services both as regards religious observance and the music directed by J. Lewis Browne, organist and choirmaster. St. Patrick's Church, by right of long residence, one might say, having stood many years before the great Chicago fire, probably the only one to withstand that catastrophe, today finds itself in the heart of this commercial metropolis, at the corner of Desplaines and Adams streets.

St. Patrick's Church is unique; its environment, its unexpected mellow beauty of interior in marked contrast to its ordinary exterior. Many thousands of dollars have been invested in a fine organ, wonderful paintings and sculpture, lighting effects, carved woods and beautiful vestments. Father McNamee prepares sermons with skill and care.

But the music is the point at issue. Three years of assiduous labor have been required by the painstaking Mr. Browne to create a chorus and vested choir of the sort to draw music lovers to the Sunday afternoon vesper services to the extent of filling the church to capacity.

There is a sanctuary chorus of twenty-five men; while in the probationists' choir there are forty-two boys. Among the congregation eighty-five young women robed, sing the motets—young women gathered from among the working classes of the entire city. One soloist, a contralto, revealed a remarkably fine voice, while a certain young Italian girl appeared to possess the making of a very un-

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usual soprano. Last Sunday afternoon the "Ecce Sacerdos Magnus" (composed by Mr. Browne and used at the Vatican by the Paulist Choir some years ago), was given a magnificent reading. Mr. Browne presided at the organ.

APOLLO CLUB'S PROGRAM FOR 1915-16.

To celebrate its forty-fourth consecutive season, the Apollo Musical Club has made preparations for a program this winter that will be noteworthy in the musical history of Chicago.

The program includes two presentations of Handel's "Messiah," in the new Medinah Temple on the North Side, December 23 and 27 with a chorus of 1,000 voices, led by Harrison M. Wild, and with Marie Stoddard, Christine Miller, John Campbell and Willard Flint as soloists.

Following this a Part Song Concert will be held in Orchestra Hall, February 21, with Mrs. Fletcher Dobyns, soprano; and on April 10, in the same hall, Schumann's oratorio "Ruth" will be rendered by the full chorus, with Grace Kerns, Frances Ingram, Albert Borroff and Rene S. Lund, as soloists.

Medinah Temple, in which "The Messiah" will be given, is at Cass and Ohio streets, one block from the car lines. A feature of the concert here will be the new organ, said to be one of the best in America. Edgar A. Nelson will be the organist at all four recitals.

In addition to its annual public concerts, the Apollo Club is doing a fine work in assisting the churches of all denominations in Chicago to reach higher standards in their sacred music; and individual members of the club give their services free to churches expressing a desire for this help. A reflection of these efforts is shown in the part which church choirs will take in swelling the club's chorus to 1,000 voices in this season's performances.

FOURTH GABRILOWITSCH RECITAL.

For the fourth of the series of six historical recitals being given by Ossip Gabrilowitsch at the Fine Arts Theatre, the pianist offered an all Chopin program, containing twenty-two compositions by that master. The work of this keyboard artist is so well known that comment is unnecessary, yet it might be mentioned that the manner in which he delivered the numbers was greatly appreciated by the audience that practically filled the theatre. He was applauded to the echo after each group and compelled to add extra numbers.

The audiences that assemble for these historical recitals are for the most part made up of music students and musicians, and there is no question about the interest that has been aroused since Gabrilowitsch gave the first program of this kind here.

CLYDE ROBERTS IN CHICAGO.

Clyde Roberts, business manager of the Cincinnati Symphony Orchestra, was in Chicago during the past week in behalf of his organization. Mr. Roberts' work in Chicago already has been felt, as the coming on January 20 to Orchestra Hall of the Cincinnati Orchestra, under the direction of Dr. Ernst Kunwald, is now being talked about in musical circles as one of the important events of the 1916 season. Mr. Roberts, while in Chicago, secured for patronesses some leading society ladies whose names will appear in these columns next week.

CHARLES W. CLARK'S ANNUAL RECITAL.

Charles W. Clark will give his annual song recital, Sunday afternoon, December 26, at the Illinois Theatre, under the direction of F. Wight Neumann. Mr. Clark's recital will begin at 2:30 o'clock sharp instead of the usual hour, owing to the performance of "Parsifal" on that afternoon.

AMATEUR CLUB'S "GAMBOL."

From a financial viewpoint the Amateur Musical Club's annual entertainment for its extension work proved a success, the box office receipts amounting approximately to \$2,000, and the original of the libretto cover being auctioned off at \$80. This last feat—for in reality it took ingenuity and many clever turning of phrases to accomplish the near hundred dollar mark—was the expert work of Karleton Hackett, whose part it was to make the one speech of the evening.

The first part of the program introduced numerous members of the club in various capacities. "The Magic Mill" turned out as a finished product, among others, Mabel Sharp Herdieu, whose aria was negotiated so exquisitely that it created much enthusiasm. "Perambulator Music," clever and entertaining, came from the pen of John Alden Carpenter.

The second half of the program held an amusing operetta composed by local talent, namely: Theodora Sturkowsky, Lula Jones Downing and Mary Cameron, who directed the orchestra. Helen Bagg was responsible for the book and lyrics.

LYRIC MALE CHORUS CONCERT.

The Lyric Male Chorus, under the direction of George Carlson, appeared Wednesday evening last under the auspices of the Community Council. Sylvia Wahlstrom, pianist; Elmer Halberg, tenor, and Yugoe Joranson, bari-

tone, assisted. Grieg, Buck, Sullivan and Van de Water were represented in the numbers given with fine taste evincing systematic preparation. Grieg's "Land Sighting" was a magnificent selection for the finale and the manner of its presentation made a splendid climax to the excellent work of the evening. Mr. Carlson deserves commendation for the success of his chorus, for it shows good training.

CLARENCE EIDAM IN RECITAL.

Clarence Eidam, on Friday evening at his recital in the Fine Arts Theatre, by reason of his excellent standing in the community, drew a capacity house, representative of the musical culture of Chicago. Mr. Eidam also proved himself to be an excellent pianist—not exactly brilliant, but well schooled, sufficiently sympathetic, and intellectual.

Of his program, which comprised works of Bach-Liszt (the C minor fantasia and fugue) Beethoven, Schumann, Debussy, and Chopin, only the second group (four numbers by Chopin) was heard. In this, Mr. Eidam it is assumed gave of his best, showing his command of his instrument, and, above all, giving a sane reading of the composer's works.

JULIA CLAUSSEN HONORED.

Julia Clausen, the distinguished prima donna of the Chicago Opera Association, was the honor guest at a reception and musicale given by the Sigma Alpha Iota Gamma chapter at the Hotel LaSalle last Tuesday evening.

Marie Sidenius Zendt, soprano, and Allen Spencer, pianist, gave the recital, assisted by Katherine Howard Ward as accompanist.

Mr. Spencer in his usual scholarly style, tempered by a fine musical feeling, delighted his audience and was given a near ovation.

Among the distinguished guests were John Hattstedt, president of the American Conservatory; Gustave Holmquist, basso; Alexander Raab, Bertha Beeman, of the Northwestern University faculty, and others.

HANS HESS IN RECITAL.

Hans Hess, the well known cellist, gave a successful recital at the Fine Arts Theatre last Sunday afternoon, assisted at the piano by Clarence Loomis. Mr. Hess in his readings of several of the standard classics proved himself to be a gifted musician as well as one technically versed in the art of cello playing. Mr. Loomis is a most adequate performer.

CHICAGO SYMPHONY PROGRAM.

Last Saturday night Conductor Frederick Stock opened the concert with the Mozart symphony in D major, every mood being interpreted to a nicety. Tchaikowsky's second symphony concluded the first part of the program. "Legende," Thome; scherzo, Roger-Ducasse, and a symphonic poem by Liszt, formed the second half of the music feast. Regardless of the opera season, the house, as usual, was a capacity one, and representative of the city's musical population.

JOHN RANKL'S PUPIL HEARD.

Lorna Hooper Warfield, a soprano whose residence is in Milwaukee, but who is pursuing her vocal studies here under the tutelage of John Rankl, appeared to advantage in a well selected program Monday evening, November 29, in the Fine Arts Building.

Mrs. Warfield has a voice of lovely quality, and uses it to advantage. In order to get big effects, Mrs. Warfield never sacrifices her tone, preferring rather to remain within her realized limitations; therefore her productions bear the stamp of the artistic interpreter.

The program opened with two old English songs, followed by two exquisite old Italian numbers.

Grace Grove supplied very satisfactory accompaniments.

EDWARD CLARKE ARRANGING CHAUTAUQUA TOUR.

Edward Clarke is a singer who does not believe in long summer holidays; he has a large class of pupils at the Lyceum Arts Conservatory, fills a large number of concert, recital and oratorio dates, is soloist at Second Church of Christ, Scientist, but when summer comes he claims that he can find rest and enjoyment on a Chautauqua tour. He has recently signed a contract with the Cooperative Chautauquas to appear on a series of Independent Chautauquas in the Middle Western States during July and August, 1916. He will be assisted by Rachel Steinman Clarke, violinist, and Earl Victor Prahl, pianist. This will be the third summer that these artists have toured together in Chautauqua work and the eighth season that Mr. Clarke has devoted to this field of endeavor.

MYRTLE MITCHELL LEAVES FOR NEW YORK.

Myrtle Irene Mitchell, the well known and popular impresaria of Kansas City, who has been spending a few weeks in Chicago, left last week for New York, where she will remain until January. Miss Mitchell has been engaged to do some special work in New York and will return to Kansas City in time for the second concert of her series there.

WALTER SPRY SCHOOL STUDENTS HEARD.

Friday evening, December 3, the Walter Spry Music School presented several of its pupils in recital. Those

who took part were students from the classes of Walter Spry, Hugo Kortschak, Minnie Fish-Griffin and Alfred Calzin.

ALICE VERLET IN RECITAL.

Alice Verlet, the Belgian coloratura soprano of the grand opera houses of Paris and Brussels, and who will shortly make her appearance with the Chicago Opera Association as Philena in "Mignon," gave a private recital at Orchestra Hall on Tuesday evening, November 30. Tickets were received at this office on December 4. Further comment is unnecessary.

CENTRALIZING SCHOOL PRESENTS SEARCH.

Frederick Preston Search, a cellist who has recently come to Chicago as member of the Centralizing School of Music faculty, created a most agreeable impression at his initial recital of the season here on Friday evening. Central Recital Hall was filled to capacity by musical people of Chicago.

Mr. Search began with the first movement of the A minor sonata, Grieg, an ensemble number, with Helen Chapman Walker at the piano. This cellist has adequate technic, and displays an artistic nature which causes his interpretations to deliver a message direct to his listeners. His tone is commendable for its purity.

Other numbers played were from Schumann, Popper and Servais.

FREDERIKSEN SCORES MILWAUKEE SUCCESS.

When the Milwaukee Symphony Orchestra, under the baton of Conductor Zeitz, played the third concert of the season, Frederik Frederiksen scored a great success as soloist. The press of that city has this to say:

"Frederik Frederiksen was the soloist. . . . His display of technic and his ability to produce round, big tones in the Saint-Saëns 'Rondo Capriccioso' immediately characterized his playing as skillfully cultivated and pleasantly refined."—Evening Wisconsin.

His tone production is distinguished at all times by purity and elegance, and his command of technical resources met all the requirements which the work imposed upon him. Mr. Frederiksen was accorded a flattering reception, and responded with an encore, Grieg's "Solvejg's Song."—Free Press.

Mr. Frederiksen is conductor of the Scandinavian Symphony Orchestra of Chicago.

BALATKA ACADEMY RECITAL.

The Balatka Academy of Musical Art presented pupils in recital at Auditorium Recital Hall, Thursday evening, giving a practical demonstration of artistic pianism, and at which time the students showed clever technical equipment. The Balatka school, now under the direction of Anna Balatka, was instituted many years ago by the late Christian Balatka.

MARY WOOD CHASE SCHOOL ITEMS.

Mary Manning Nelson, teacher of expression, issued invitations for a studio tea December 4, at 4650 Greenwood avenue. The program, "Feminine Foibles," was given by her pupils. Those taking part were Eva Cohn, Mary Foley, Helen James, Ruth Louise McQuade, Charlotte Bushell and Irene Munk.

Tillie Tateel, pupil of Ruth Burton, and Sylvia Marburger, pupil of Miss Chase, assisted on the program with piano numbers.

Mary Hansen, violinist of the faculty, took part on the program given by the members of the "Iota Lambda Sigma" at the Hamlin Park Auditorium, December 3.

CHICAGO MUSICAL COLLEGE NEWS.

Georg Walcker, basso of New York, who was to appear as guest artist on Saturday morning, December 4, in the Ziegfeld Theatre, was obliged to cancel his engagement here on account of the illness of a member of his family in California. The list of prominent artists who have sung in the Ziegfeld Theatre this season under the auspices of the Chicago Musical College includes many prominent names in the concert world, and the attention of students and their friends is called to the fact that this course, offered without charge by the management of the college, affords an unusual opportunity to hear leading artists and to study the effectiveness of the various schools of singing which they represent.

The Department of Choir Training for Boys and Girls, now under the direction of Prof. Henry B. Roney, has been installed on the fifth floor and the enrollment for the first week was forty boys and girls and many more still to come. Boys and girls under sixteen years of age may join.

The series of lectures on "The Ring" and "Parsifal," now being given by Felix Borowski in the Ziegfeld Theatre every Saturday morning at 9:15 o'clock, is proving of great interest not only to students and their friends, but to opera devotees who hitherto have not attended the Saturday morning recitals and lectures. They are illustrated by

(Continued on page 32.)

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LOUDON CHARLTON
Carnegie Hall New York**CLAUDIA MUZIO WINS LAURELS IN MILAN.**Soprano's Tosca and Pagliacci Interpretations Bring Her
Particular Encomiums.

At the big Theatrical Benefit given in Milan last October under Arturo Toscanini's direction, Claudio Muzio, soprano, received unstinted approbation for her singing in "Pagliacci" and "Tosca." An account of Miss Muzio's success is given in the following translations from the Milan press:

All the artists under the leadership of Mr. Toscanini displayed their brilliant gifts, especially Claudia Muzio, an ideal Tosca; Giuseppe Crini and Domenico Viglione Borghese, who form a trio of exceptional artistic value.—*Perseverenza*.The first performance of "Pagliacci," with Muzio, Caruso and Toscanini, was a tremendous success in both ways, artistically and financially.—*Perseverenza*.Claudia Muzio's voice is full of vibrating fire, is steady, sweet and always under control. She sang splendidly the "Vissi d'arte" and acted artistically throughout.—*Perseverenza*, October 8, 1915.The performance of "Tosca" was a remarkable one and we could not expect anything different when a man like Toscanini is in charge of it and a notable artist like Muzio sings in it.—*Corriere della Sera*, October 8, 1915.Mr. Toscanini and the artist received many curtain calls at the end of each act. Claudia Muzio was magnificent with her sweetness and smoothness of singing and for her impressive expression with which she rendered Tosca.—*Corriere della Sera*, October 10, 1915.Claudia Muzio, the young artist who in a very short time has established a most brilliant career, appeared last night to the best of advantage vocally.—*La Sera*, October 9, 1915.All the artists worked with Mr. Toscanini for extreme success. We must in the first, line Claudia Muzio. She certainly has very few rivals in the part of Tosca! With a pure, strong and sweet voice she has everything that the personage of Tosca requires and Miss Muzio surely knows how to communicate her vibrating feeling to the audience.—*Secolo*, October 8, 1915.**JAMES WHITTAKER, A MEMBER
OF WALTER SPRY SCHOOL FACULTY.**

Pianist-Critic One of Well Known Chicago School Instructors.

James Whittaker is one of the leading piano teachers of the Walter Spry Music School, and is making a very prom-



JAMES WHITTAKER.

inent place for himself in Chicago as pianist, teacher and critic. He has lately taken up the position as music critic of the Chicago Examiner, and by his elegant style of writing and his keen insight into musical performances is attracting the attention of the discerning musical public. He, furthermore, is absolutely independent and is not influenced in a personal way.

Mr. Whittaker gave several programs last season and was at once pronounced one of the most distinguished of American pianists. He has spent several years in Paris and leans toward French art. He has given splendid performances of Beethoven and other classical masters, as well as of the works of César Franck, Debussy and other modern composers.

Rush for Evan Williams Begins in 1916.

Always among the most eagerly sought artists in the country, Evan Williams, tenor, will be more than usually

active after the first of the year. Beginning January 3, in Wilkes-Barre, Pa., Mr. Williams will sing four recitals each week throughout the month, appearing among other cities, in Auburn, N. Y.; Washington, D. C.; Brooklyn, Scranton, Providence, Manchester, N. H.; Monmouth, Ill., and Marshall, Mo.

FLONZALEY QUARTET IS SUPREME.Best Quartet Combination Gives Masterful Performance—
Stravinsky's Peculiar Music Heard—How
Stravinsky Writes.

At Aeolian Hall, New York, on Tuesday evening, November 30, the Flonzaley Quartet, like Julius Caesar of ancient history, came, and saw, and conquered. The conquering heroes, however, were not greeted with that exceptionally pronounced and prolonged applause as a reward for their grace of manner in walking and Delsartian elegance in acknowledging the greetings of the audience, but for their long established reputation as artists of the first rank who have made quartet playing their specialty, and whose performances are standards by which other performances are measured. If such a thing is possible, they added to their reputation as executants and interpreters.

César Franck's quartet in D major, Haydn's quartet in D minor and three grotesques by Stravinsky made up the highly varied program.

Familiarity will never breed contempt for Franck's quartet; neither will it make it popular. Fine workmanship and elevated style redeem it, but melodic poverty robs it of its glory. Haydn has long been acknowledged as supreme in this form, and at his best in his quartets.

The sensation of the evening was caused by the perversities of Stravinsky's discordant grotesques. Sensation is the right word. The audience said "Oh!" and laughed out loud, and the first grotesque was repeated, after which there was less laughter and a weaker "Oh!"

This, of course, is the fate of the sensational; it becomes less effective on each repetition. To imitate a Stravinsky grotesque, let the second violin sustain the open D while the cello sustains the C sharp a minor ninth below. Then make the viola play broken phrases from a sailor's hornpipe in A flat and have the first violin sound high harmonics in E. This is not the least exaggeration.

Such, indeed, were the combinations employed. They made their effect and have won for their composer notoriety instead of fame. After the old lavender and desiccated rose leaves of Haydn, they smelled like a leak of sulphurated hydrogen gas. They may be popular some day. It is not for the music critic to imitate the prophets and peer into the future, though many of them tried their hand at this game years ago. It can safely be said, however, that this peculiar music is as unpalatable to the normal taste today as a dinner of mustard and mango chutney would be to a healthy man. There is no musical vocabulary for such harmonies, and the idioticon for it is not yet written. This music may or may not have a system of its own, but to the ordinary modern ear, accustomed to the simple harmonies of Wagner, a performance of the "Tristan" prelude with every instrument in a different key will give an imitation of these Stravinsky discords that is indistinguishable from the genuine discords of the Slavonic tone poet.

The Flonzaley Quartet played even Stravinsky with intense devotion, seriousness and marvelous accuracy and ensemble. The four quartetists are a masterful combination and stand supreme in their field.

Wittgenstein Earns Favorable Middle West Criticism.

Victor Wittgenstein, the pianist, whose very successful New York recital was reported in last week's MUSICAL COURIER, already has made a concert trip in the Middle West this season, meeting with flattering success wherever he played. The Louisville Courier Journal of November 9 said: "His art is solidly founded and the personality which speaks through it is wholesome. It is honest playing and gives a sense of satisfaction and repose which only sterling merit can convey. His technic is strikingly clean and finished, with the utmost conscientiousness of detail."

His Chicago recital attracted especially favorable notice. The Examiner (November 15) said: "Mr. Wittgenstein proved to be an unusually excellent pianist. Brilliance and a lively intelligence mark his interpretations. His playing gives a very refreshing impression of intellectual alertness and energy." The American's critic wrote: "Mr. Wittgenstein is a dignified and young pianist, with a promising technic and a big resounding tone." While the critic of the Evening Post also added his approbation: "Mr. Wittgenstein has a clear, crisp technic which made the presto of Scarlatti sound most agreeably fresh and that served him well in Godowsky's transcription of the Rameau "Tambourin." Mr. Wittgenstein is a well equipped pianist, who plays with feeling and understanding."

JULIA CLAUSSEN.

A Great Singer.

A Lovely Mother.

An Ideal Wife.

Julia Claussen, one of the trump cards in Cleofonte Campanini's deck of operatic singers, is also one of the most popular artists appearing today in this country on the concert platform. Mme. Claussen's vogue has been increasing yearly, and her dates in concert, recital and at festivals are also annually more and more numerous. She appeared as soloist with the Chicago Symphony Orchestra on February 12, 1915, and on February 13 Edward C. Moore wrote the following in the Chicago Daily Journal:

"... When the achievements of Andreas Dippel are finally reduced to concise form it will be written of him that one of the greatest, if not the greatest, of these was his importation of Mme. Claussen from Stockholm to Chicago. She is a Wagner singer without a peer, the finest of all the women to have sung here in this generation.

"... When all possible flaws are picked and catalogued to the entire satisfaction of the vocal pedagogue, there is something behind it all, not only a noble voice, but a psychological quality which gets down beneath the surface, something that makes the breath come a little more quickly and the hearer a little more oblivious to the presence of other things than music in life. This is the highest kind of art in music, and this is the way that Mme. Claussen sang yesterday. . . ."

Karleton Hackett, in the Chicago Evening Post, expressed his opinion in the following glowing terms:

"... Mme. Claussen is the one to realize for us the Isolde and Brunnhildes with the same poise and dominating personality on the concert stage that we have so often admired in the opera house. . . ."

"There may be greater Wagnerian singers than Julia Claussen, but I have heard all that this land affords, and spent last summer in Germany listening to their most famous, and I found none that was her superior. She has the sustained beauty of tone, the volume for the full climax, the strength to carry the phrases through to the end without fatigue, and to make these gifts of some avail she has the brain and heart to conceive the force of the thing."

A few days ago Mme. Claussen appeared in "Tristan and Isolde" with the Chicago Opera Association, and Eric Delamarter had the following to say in the Chicago Tribune concerning her work:

"... All in all, it was the best cast heard here in 'Tristan and Isolde' for many years. The bright particular star of the occasion, however, was Mme. Claussen. . . ."

Some time before some of us die we hope to hear three voices the equal of hers in the principal roles of 'Tristan.' Of course it won't happen, but—the gods might become careless some evening. . . ."

Mme. Claussen has in her possession a scrap book containing hundreds of clippings concerning her work written by different musical critics of Europe and America, and the praise that has been bestowed upon this great artist has not in any way changed her modesty and desire for improvement.

Mme. Claussen is, before all, a lovely mother. She devotes a great part of her time to her two daughters, whose

fondness for their mother has long been the talk of Chicago, where the two young girls have been making their home for the past two years. On Sunday afternoons, whenever their mother appears at the opera, the two young girls are to be seen escorted by their father, Captain Claussen, enjoying greatly a Wagnerian performance, and though their mother does not need their help, the three are there clapping mightily for their loved one, who always graciously, at the end of an act, bows acknowledgment to her family.

Mme. Claussen is proud to have been often called a lovely mother, an ideal wife and a great singer. To those

minist; Annie Louise David, harpist, and Charles H. Harding, basso.

SPLENDID RECEPTION ACCORDED CINCINNATI ORCHESTRA AT ERIE.

Melodious Program Performed by Dr. Kunwald and His Musicians—Franz Kohler Presents Standard Music to Moving Picture Audiences—Conservatory Concert.

Erie, Pa., November 30, 1915.

Thursday evening, November 18, witnessed the opening orchestral concert of the season, when the Cincinnati Symphony Orchestra, under the baton of Dr. Kunwald, appeared at the Park Opera House, under the local management of Cornelia Heinrichs Wright. This was Mrs. Wright's first venture into the local managerial field, and the enthusiastic audience which greeted Dr. Kunwald and his players was in itself indicative of the fact that Erie appreciates and wants orchestral music. The program consisted of Goldmark's "Rustic Wedding" symphony, Liszt's symphonic poem "Tasso" and the second Hungarian rhapsody by Liszt. Dr. Kunwald brought out the various beauties of these numbers in a striking manner, especially in the symphony. Anna Case was the soloist of the evening, giving an aria from "Lucia" and one from "Louise" in her well known artistic style.

Mrs. Wright was so successful in this, her first, symphony concert, that she contemplates bringing another of the country's best orchestras here in the spring. Mrs. Wright will also manage the local symphony concerts of the Erie Symphony Orchestra this season.

FRANZ KOHLER'S GOOD WORK.

Franz Kohler, besides being busy rehearsing his Erie Symphony Orchestra for the winter concerts, is providing some splendid music at Erie's new moving picture theatre, The Strand. Professor Kohler has an augmented orchestra and is giving the best music obtainable, both of the more classical compositions and the lighter numbers. Otto Elisch is the organist and pianist of the orchestra.

AN INTERESTING RECITAL.

Grace E. Greenman, of the Erie Conservatory faculty, assisted by a number of the senior students, gave a piano, vocal and elocution recital last Wednesday evening. Those appearing on the interesting program were

Dorothy Fegely Judy, Mrs. Walter Schleicher, Anna Wilson Currie, Ruth Bittig, Harriet Southwick, Vera McDannel, Margaret Jordon, Mildred Kirkpatrick, Winnifred Wilcox, Doris C. Sollomon, Amelia Motsch and Margaret Gackenback.

WILSON ROOT BUSHNELL.

Composer's Reading Postponed.

Walter L. Bogert, chairman of the MacDowell Club music committee, announces that the "Composer's Reading," which was to be given by John Powell, December 14, has been postponed until January.



Photo by Matzene, Chicago.

JULIA CLAUSSEN AS ORTRUD IN "LOHENGRIN."

qualities may be added that she is a sincere friend, a modest and charming woman, whose admirers are legion in this country, and whose transcendent musical attainments have placed her today in the front rank of the world's best known stars.

Artists at David Musicale.

Mr. and Mrs. Walter David gave a musicale at their home, 817 West End avenue, New York, recently, in honor of the Countess Dumas, of Paris, who is visiting the United States this winter. The artists of the evening were Florence Larrabee, pianist; Florence Hardeman, vio-

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AMERICAN CONTRALTO MAKES DEBUT BEFORE BOSTON AUDIENCE.

Anne Arkadij Successful in First American Recital—Flonzaley Quartet's Program—Julia Culp Draws Overflow Audience—Other Concerts and Recitals by Noted Artists.

Symphony Chambers,
Boston, Mass., December 5, 1915.

Anne Arkadij is an artist new to Boston, though abroad her fame as a Lieder singer is well established. Her recital in Jordan Hall on the evening of December 1 was therefore an event of unusual significance. The attendance was large and the result auspicious. Miss Arkadij sang German Lieder and American songs. Her program was well chosen and of particular interest to music lovers. The first three groups included selections from Schumann, Franz, Grieg, Brahms, Hugo Wolf, Erich Wolff and Marx, of which "Vergessen" and "Es Hat die Rose Sich Beklagt," by Franz, were the outstanding numbers. The final group comprised Harris-Reinecke's "From the Rubaiyat" and "The Seal's Lullaby"; Foote's "I'm Wearing Awa", Jean, Burleigh's "The Grey Wolf," Chadwick's "The Rose Leans Over the Pool," and Rogers' "The Star." The songs by Foote and Rogers were especially acceptable.

Miss Arkadij's happy faculty in adapting her voice to the transitory moods of song lends to her interpretations an intelligent and sympathetic expression that is a constant delight. Moreover, her voice is wonderfully rich in tonal color and commendably controlled throughout its unusual range. That her work captivated her hearers was amply attested by the many encores that sprang from the full measure of applause accorded her.

Miss Arkadij was particularly fortunate in her accompanist, Walter Rothwell. It is a pleasure—as well as an anomaly—to find "at the piano" an accompanist who is content merely to accompany, to say nothing of one who has the intelligence, judgment and proficiency to do just that and nothing more.

FLONZALEY QUARTET BEGINS BOSTON SEASON.

The Flonzaley Quartet gave the first concert of its ninth season on the evening of December 2 in Jordan Hall. The program was as follows: Franck, quartet in D major; Haydn, quartet in D minor, Op. 76, No. 2; Stravinsky, "Three Pieces for Quartet" (MS. for first time). The new pieces by Stravinsky are highly imaginative little sketches of the ultra-modern type and susceptible of a vivid interpretation. As usual, the quartet gave a delightful and thoroughly praiseworthy performance. The notice of their performance in New York in another part of this issue makes further comment superfluous here.

STOESSEL ANNOUNCES INTERESTING PROGRAM.

Albert Stoessel, the young Boston violinist whose recent appearance with the St. Louis Symphony Orchestra was so signally successful, is to give a recital on the evening of December 14 in Steinert Hall, at which he will be assisted by his sister, Edna Stoessel, pianist. The program as announced is as follows: Vivaldi, "Ciaccona"; Spohr, concerto in A minor; Beethoven, romanza in F; Franck-Kreisler, "Sicilienne et Rigaudon"; Weber-Kreisler, "Lar-

ghetto"; Bach-Kreisler, "Praeludium"; Stoessel, "Humoresque," "Reverie," "Minuet Crinoline" and "Serenade"; Sarasate, "Gypsy Airs." Particular interest centers in the group of Mr. Stoessel's own works.

MME. CULP SINGS TO CROWDED HALL.

Julia Culp was heard here in a song recital on the afternoon of December 4, and for the first time this season Jordan Hall was filled with an audience that overflowed into the aisles and on to the platform. The program, excellently chosen, was as follows: Schubert, "Sei Mir Gegruesst"; "Das Fischermädchen," "Wehmuth," "Auf dem Wasser zu Singen," "Liebesbotschaft"; Sharp, "Japanese Death Song"; Purcell, "Passing By"; "The Cottage Maid"; two old Dutch folksongs, "De Lange" and "Dutch Serenade"; Wolf, "Bene Deit die Selge Mutter," "Schon Stretch Ich Aus," "O Waer dein Haus"; Mahler, "Ich Atmet einen Lindendreift," "Ich Ging mit Lust," "Rheinlegendchen." Coenraad V. Bos was accompanist.

Mme. Culp's splendid voice and superb interpretative powers were again triumphant. Her audience was enthusiastic, and the program gained attractiveness with many extra numbers.

DE GOGORZA DELIGHTS LARGE AUDIENCE.

Emilio de Gogorza gave a recital in Jordan Hall on the afternoon of November 29. The program, most varied, and interestingly chosen, was as follows: Gluck, air from "Iphigenie en Tauride"; Monsigny, "Je ne Deserterai Jamais"; Granados, "Ah Muerte Cruel," "De Aquella Maja Amante," "El Tra la la y el Punteado"; Carpenter, "On the Seashore of Endless Worlds," "When I Bring You Colored Toys," "The Cock Shall Crow"; Rogers, "Wind Song"; Homer, "The Fiddler of Dooney"; Scott, "Why So Pale and Wan?"; Elgar, "The Pipes of Pan"; D'Indy, "Lied Maritime"; Ropartz, "Lever d'Aube"; Debussy, "Chevaux de Bois," "Voici que le Printemps." Richard Hageman was accompanist.

Mr. de Gogorza is an impressive and well equipped singer. His interpretations are ennobled with the authority of a refined musical and dramatic intelligence. On this, the baritone's first appearance of the season, charm of diction, elegance of style and warmth of temperament all combined in affording artistic delight to his many auditors.

MME. ALEXANDER GIVES INTERESTING RECITAL.

Caroline Hudson-Alexander, who has long been held in high esteem here as an oratorio singer, was heard in her first song recital on the evening of November 29 in Jordan Hall. Her program included Handel's "The Meeting," from "Rodelinda"; "O Sleep, Why Dost Thou Leave Me," from "Semele," and "Allelujah," from "Esther"; a group of Brahms' little known "Mädchenlieder," and songs by Duparc, Debussy, Salter, Lehmann, Milligan, Marzials, Somervell and Stewart. Charles Albert Baker was an excellent accompanist.

"Once heard, never forgotten," Mme. Alexander's initial appearance in recital here has but served to strengthen her prestige. She possesses a pure, sympathetic soprano voice of generous compass and pleasing quality. Her diction and breath-control are exceptional, and she interprets with fine skill and intelligence. In the unusual little songs from Brahms she was especially effective.

SECOND TREMONT TEMPLE CONCERT.

The second concert of the Tremont Temple series took place on the evening of December 2. May Scheider, soprano; Elvira Leveroni, contralto; Michael J. Dwyer, tenor, and Ralph Smalley, cellist, participated in the program. John A. O'Shea was at the piano. As at the previous concert of this series, the attendance was very large and the enthusiasm uninterrupted. Mr. McIsaac is to be congratulated on accomplishing exactly what he set out to do—the development of a concert course that is "popular" in spirit as well as in letter.

May Scheider displayed her pure, sweet soprano voice and fine vocalism to excellent advantage. All she did was good, but what particularly pleased the audience was her truly artistic rendition of "Annie Laurie."

From an artistic standpoint, one of the outstanding features of the occasion was the work of Miss Leveroni. This delightful singer is a native of Boston and a member of the present Boston Grand Opera Company. Her voice is a true contralto of a remarkably pleasing and sympathetic quality. She sings with natural freedom and is at her best in sustained song. Her tone is always warm and well rounded and her diction excellent. Among her con-

tributions were an aria from Thomas' "Mignon" and a charming little Neapolitan song.

VERA BARSTOW PLAYS AT JORDAN HALL.

Vera Barstow, the young American violinist, gave a recital at Jordan Hall on the evening of December 1. Her program was as follows: Tartini, sonata in G minor; Cartier-Kreisler, "La Chasse"; Schumann, "Garden Melody" and "At the Fountain"; Vieuxtemps, rondino; Brahms, sonata in A major; Tirindelli, "Pierrot Gai"; Von Kunits, "Albumbblatt"; Sarasate, Spanish dance, No. 8. Anton Hoff was accompanist.

Miss Barstow's performance was thoroughly delightful. Her tone is full and rich, while intelligent phrasing and fluent technic indicate a musicianship of no mean order. In the sonata by Tartini she was particularly successful in preserving much of the classic serenity and dignity that ennobles that pioneer work. All in all, her performance was strikingly successful and worthy of the unreserved applause accorded it.

STILLINGS PLAYS AT CHROMATIC CLUB.

Katherine Kemp Stillings, the young Boston violinist whose work has of late won her a prominent place in the musical life of New England, played before the Chromatic Club at its first concert of the season on the morning of November 30 at the Tuileries. Her selections included Tchaikowsky's scherzo and "Sérénade Mélancolique," Juon's "Berceuse," Wieniawski's polonaise in D major and a Finnish folk melody. As heretofore, Miss Stillings revealed unusual musical and technical ability, as well as the largeness and vigor of interpretation for which her work is notable.

Other artists participating in the program were Florence Jepperson, contralto; Hans Ebell, pianist, and Martha Atwood Baker, soprano. Miss Jepperson's work is well known locally. Her voice is rich, full-toned and emotionally pliant. She excelled in Tchaikowsky's aria, "Farewell Ye Hills." Hans Ebell, as an exponent of Russian music, again displayed conspicuous ability. Mrs. Baker was at her best in three little songs by Bainbridge Crist—"If There Were Dreams to Sell," "Yester Year" and "April Rain."

STOESSEL PUPIL LEADS NEW TRIO.

One of Boston's newest chamber music acquisitions is the Julia Pickard Trio. The violinist, Miss Pickard, whose excellent work has been recognized both here and abroad, is a pupil of Albert Stoessel and an unusually gifted ensemble player. Recently the fine work of the trio in concerts at Harvard and West Newton has been highly praised.

V. H. STRICKLAND.

Her Nationality Disclosed.

When Louise MacPherson and Agnes Schiemann, the gifted song writer, and daughter of Germany's celebrated professor of history at the Berlin University, were standing in Unter den Linden watching the soldiers marching off to the war, one of them spied Miss MacPherson, and called out, "Oh! look at the little American girl!" The young pianist surprised at her nationality being so readily detected, turning to her companion, remarked: "How did he know I was an American with all these German clothes on?" "Well," said Miss Schiemann, "you know, Louise, that your nose is not German."

Koemmenich Conducts "Joan of Arc."

Last evening, Wednesday, December 8, in Carnegie Hall, the Oratorio Society of New York, Louis Koemmenich, conductor, gave the first American performance of Bossi's oratorio, "Joan of Arc." A full review of the work and performance will appear in these columns next week.

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BOSTON NEW YORK

ARNOLDE STEPHENSON TO COME TO AMERICA.**Her London Program.**

Arnolde Stephenson, soprano, who is to return to America next fall for a concert tour has arranged some very interesting programs. The following program, given by



ARNOLDE STEPHENSON.

Miss Stephenson at Aeolian Hall, London, March, 1914, well illustrates the versatility and musical catholicity of the artist:

Vittoria, Vittoria	Carissimi
Air from Dido and Aeneas	Purcell
The Firasken Maid	Thomas Smart
Air de Phoebus and Pan	Bach
Botschaft	Brahms
Die Forelle	Schubert
Nachtigall	Brahms
Wer hat dies Leidlein erdacht	Mahler
Cécile	R. Strauss
La lettre	Louis Aubert
Grisaille	Louis Aubert
Juin	Ch. Koechlin
Les Berceaux	G. Faure
Green	C. Debussy
De Greve	C. Debussy
Fantoches	C. Debussy
Three Incantations	Wassilensko
Chamanique	
Khorovod	
L'Envoutement	

Miss Stephenson will be under the direction of M. H. Hanson.

Marie Rappold in Demand for Operatic Roles.

Marie Rappold, soprano, appears frequently these days at the Metropolitan Opera House, New York, and with the Metropolitan Opera Company at Philadelphia and Brooklyn.

Saturday afternoon, December 4, Mme. Rappold was heard for the second time this season at the Metropolitan Opera House as Leonora in "Trovatore."

Tuesday evening, December 7, she was the Elsa in "Lo-hengrin" at Philadelphia.

This evening, Thursday, December 9, she will sing the title role in "Aida" at the Metropolitan Opera House, New York, and on Saturday afternoon, December 11, will be heard in the same role at the Boston Opera House in Boston.

George Harris, Jr., in Varied Work.

George Harris, Jr., tenor, is in the midst of a very busy period of engagements, which are giving him due opportunity to show his versatility. On Sunday, December 5, Mr. Harris sang in Buffalo, N. Y., at the first choral service in dedication of a new organ, giving as solos "Comfort Ye" and "Every Valley" from the "Messiah," "Ingemisco" from Verdi's "Requiem," and Gounod's "Sanctus" with the

chorus; Mr. Harris sings with unusual effect the "Ingemisco," with its exalted style.

Mr. Harris stayed in Buffalo until Tuesday evening, giving special lessons, and sang for the Present Day Club in Princeton, N. J., on Wednesday afternoon, December 8, where he gave a remarkable recital, including some very unusual songs by Gretchaninoff and Rachmaninoff in Russian, playing his own accompaniments for the entire concert. Mr. Harris is no less remarkable in this intimate singing with himself at the piano than in such broad expression as the "Ingemisco" and the "Beatitudes" by César Franck, which he will sing with the Cecilia Society in Boston on December 16.

**PHILADELPHIA ORCHESTRA
ENJOYED AT DAYTON, O.**

Leopold Stokowski Conducts an Inspiring Program—Prominent Vocalists and Instrumentalists Provide Rare Programs at Recent Concerts—Woman's Club Musicales.

Dayton, Ohio, December 3, 1915.

On November 29 the Philadelphia Orchestra, Leopold Stokowski, conductor, gave a very fine concert in Memorial Hall. The program consisted of the Tchaikowsky symphony, No. 4, in F minor; overture to the "Bartered Bride," Smetana, and "Sketches From the Caucasus," by Ippolitow-Ivanow. Concertmaster Thaddeus Rich, the soloist of the evening, gave an artistic performance of the Wieniawski D minor concerto for violin. This was the third concert of the Civic Music League series.

LEGINSKA-HAMLIN JOINT RECITAL.

At the Victoria Theatre, November 23, A. F. Thiele presented Ethel Leginska, pianist, and George Hamlin, tenor, in joint recital. Paul Althouse was booked for this concert, but was obliged to cancel the engagement to take a substitute part at the Metropolitan Opera House on that date. Miss Leginska played a brilliant program, including the Schumann sonata in G minor, the Rameau gavotte and variations, four preludes and the B minor scherzo by Chopin, and the Liszt "Campanella" and "Legend of St. Francis." Mr. Hamlin sang "If With All Your Hearts" ("Elijah"), two groups of songs, and "Siegfried's Liebeslied" ("Walküre"). James Whittaker was his accompanist.

FARRAR-SASSOLI-WERRENATH CONCERT.

The second concert of the Civic Music League was given in Memorial Hall, Tuesday evening, November 16. The artists were Geraldine Farrar, Ada Sassoli and Reinhold Werrenath, with Richard Epstein as accompanist. Miss Farrar, in addition to arias from "Carmen" and "Madama Butterfly," sang two groups of songs. Mr. Werrenath made a very favorable impression with a group of German songs, and the Kipling ballads, "Fuzzy Wuzzy" and "Danny Deever" aroused great enthusiasm.

SECOND MATINEE MUSICAL OF WOMEN'S CLUB.

The Women's Musical Club gave its second matinee musical on Tuesday afternoon, November 23, at the

Y. W. C. A. auditorium. The program, under the chairmanship of Edith Crebs, was well given.

MABEL COOK.

Cumming-Shelley Recital.

Shanna Cumming came out of her seclusion in Brooklyn, where she is said to be the highest paid church soprano, to give a recital in Aeolian Hall, New York, last Saturday night, December 4, and was assisted by Harry Rowe Shelley, the well known organist, who also acted as accompanist.

Mrs. Cumming has not been heard in New York for some time, hence many of her admirers took this occasion to show their approval of her visit. Mrs. Cumming sang a difficult aria from Handel's "Julius Caesar."

She was in good voice and received much applause, especially for singing three songs composed by herself and sung to her own accompaniment. She was also heard in songs by Brahms, Bizet, Wagner, Tchaikowsky, Mrs. Beach, Bruno Klein and Shelley.

Mr. Shelley as accompanist was handicapped by an instrument which was certainly no aid to him; however, as soloist at the organ, he was heard to advantage, especially in his own composition, "Ave Marie" and "Dragon Flies."

A large audience seemed to evince much pleasure in the concert.

Arkansas City Music.

Arkansas City, Kan., is furnished with good music through the efforts of one of its progressive citizens, K. Weller Daniels, local manager of musical artists.

Musical events there this season include Marguerite Dunlap, contralto. The Choral Society is rehearsing "The Messiah," which will be presented for the first time in that city. Mildred Nelson, a local vocal teacher and harpist, is the director, and Mr. Daniels is vice-president.

Mr. Daniels is president of the Municipal Band of forty-three members. It is a unique organization, consisting of both men and women. It has a woman cellist, a girl of fourteen years as string bass player and a woman harpist. Burton Strock is the director and K. Weller Daniels, assistant director and bassoon.

Emil Oberhoffer in Summer.

The accompanying pictures show interesting views of the summer home of Emil Oberhoffer, conductor of the Minneapolis Symphony Orchestra, and give an eloquent insight also into the mode of life preferred by the baton chief when he is enjoying his well earned warm weather vacation. Mr. Oberhoffer's tastes are bucolic, as his activity with the rake and the wheelbarrow indicates, and it is no wonder that he loves to gratify them in such beautiful surroundings as are offered by his attractive and original home, situated on one of the lovely Minnesota lakes (about twelve miles from Minneapolis) and the country environment of the estate of Mr. and Mrs. Oberhoffer.

A LOVELY LAKE VIEW.



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A MAN OF PUSH.



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SOME FEATURES OF KANSAS STATE MUSIC TEACHERS' ASSOCIATION.

What It Has Done and What It Is to Do This Year.

Interesting features of the Kansas State Music Teachers' Association, Charles S. Skilton, director, in annual convention at Hutchinson, December 1, 2 and 3, are mentioned herewith:

At the piano conference, Thursday morning, December 2, papers, "The Making of an Accompanist," were read by Mary Findley-Ades, of Friends University, and "Better Sight Reading," by Jo Shipley Watson, Emporia; at the voice conference, general subject, "Efficiency," papers, "Through Vacation Study and Proper Reading," were given by Jetta C. Stanley (Wichita), "Through Active Community Interest," by Dean Harold Butler, University of Kansas. Theodore L. Lindberg was the chairman at the general conference on three grades of certificates that same morning.

Arthur Nevin gave vocal and piano illustrations of the opera "Poia" on the afternoon of December 2. Also the same afternoon there was a symposium on modern tendencies in harmony, illustrated by Horace Whitehouse (Washburn College), C. S. Skilton and Arthur Nevin (University of Kansas).

On the Kansas composers' program, given the same afternoon appeared Skilton's piano variations, also Nevin's "Barcarolle," "Aufwiedersehen" and "The Secret."

At the public service of the American Guild of Organists at the First Presbyterian Church, Charles S. Skilton, dean of the Kansas chapter, gave an address on "The Aims of the Guild" and Mr. Skilton presided at the organ for the offertory, "Kol Nidrei," Bruch, with violoncello played by W. B. Dalton.

"What Can Be Done in Community Music" was read by Harold Butler at a general discussion on Friday, December 3.

In the evening Mr. Butler sang a group of songs at the concert given by members of the association. These were: "Der Sandsträger," Bunge; "Ach Weh Mir Unglückhaftem Mann," Strauss; "Beneath the Lilac Tree," Berwald; "Danny Deever," Damrosch.

On the same program appeared also Lucius Ades in the Mendelssohn aria, "The Sorrows of Death" ("The

Hymn of Praise"); Rafael Navas in the Beethoven piano concerto, E flat, Op. 73, with orchestral parts played on the organ by Frederick Rogers; also a group of piano numbers, scherzo, D'Albert; barcarolle, Chopin, and the "Rigoletto" paraphrase, Verdi-Liszt, played by Otto L. Fisher.

What the association has done and is to do, together with other features of the general program, were set forward in a circular issued by the association as follows:

WHAT THE ASSOCIATION HAS DONE.

Taken the first steps of any State in the Union to accredit teachers.

Granted certificates to over 200 music teachers.

Enabled the High Schools to give credit for outside music study.

Published a complete outline of music study with examination questions in all subjects.

Given performances of works of American composers.

Devoted one concert each year to Kansas composers.

WHAT IS TO BE DONE THIS YEAR.

Some decision reached about three grades of certificates for music teachers.

Action on the course in Public School Music recommended by the State Teachers' Association at Topeka.

SOME FEATURES OF THE PROGRAM.

Discussion of Community Music by leading authorities.

Exposition of the opera "Poia" by the composer, Arthur Nevin.

A full English choral service under the auspices of the American Guild of Organists.

Exceptional program of Kansas Compositions.

Round tables on live topics.

Papers by leading educators.

Two general concert programs by the best Kansas artists.

A sight seeing trip under the auspices of the Commercial Club.

A banquet with novel features.

Mme. Matzenauer Hears Norma Drury, Prodigy Pianist, in Worcester.

There is a little girl in Worcester, Mass., who numbers among her treasures a kiss from an opera star, Margarete Matzenauer, together with her enthusiastic exclamation that she is the greatest child pianist in this country.

The little girl is Norma Drury, who is regarded as a child prodigy of rare promise. When Mme. Matzenauer sang at the Worcester Festival recently, she was entertained at a reception held at the Hultman-McQuaid Conservatory of Music, given in honor of the festival artists, including, besides Mme. Matzenauer, Paul Althouse, the

tenor, and Mrs. Althouse, Gustav Strube, the associate conductor for the festival, and Lyman Johnson, of Boston.

Mme. Matzenauer was agreeably surprised. After the little girl had finished playing Sibelius' D flat major romance, the prima donna placed her arms about the child and kissed her impulsively. "She is the greatest child player in this country," Mme. Matzenauer declared, "and we seldom get a treat like this. I could stay and listen to her for hours if only I had time."

In addition to the romance, Norma played nocturne in A minor, Rachmaninoff; mazurka in F sharp minor, Debussy, and finally, as a delicate compliment to the festival soprano, "Träumerei," Strauss.

GABRILOWITSCH GREETED BY LARGE AUDIENCE AT CLEVELAND.

Distinguished Pianist Gives Fine Exhibition of His Powers and is Enthusiastically Received—Lecture-Recital Club Presents Two Members in Attractive Program.

10112 Hampden Avenue,
Cleveland, Ohio, November 29, 1915.

A representative audience, socially and musically, greeted Ossip Gabrilowitsch at the Friday morning musicale given in the ballroom of the Hotel Statler under the direction of Mrs. Felix Hughes and Mrs. Franklyn B. Sanders. The very enjoyable program presented was Schubert's impromptu in B flat major; Schumann's "Aufschwung"; Weber's "Invitation to the Dance," Chopin's B flat major sonata; "Melodie," op. 8, and "Caprice Burlesque," by Gabrilowitsch; Rubinstein's "Barcarolle" in G minor; gavot in D major by Glazounow and "Etude de Concert," by Moszkowski.

Mr. Gabrilowitsch played with his usual discriminating good taste and technical finish. The large audience was extremely liberal in its applause and tendered the artist repeated recalls.

LOCAL ORGANIST'S ACTIVITIES.

Caroline M. Lowe gave an organ recital on the Exposition organ at Buffalo on Sunday, November 21. She also appeared in Waterloo, Wis., the past week, dedicating a new church organ and giving a recital for the Cecilian Club of that city.

PIANIST AND SOPRANO PLAY FOR FELLOW CLUB MEMBERS.

The Lecture-Recital Club presented in joint recital two of its active members, Martha Ronfort-Askue, pianist, and Marion MacFall, soprano, on Monday afternoon, November 29, at the Colonial Club.

Mrs. Askue, who is one of Cleveland's most talented pianists, revealed ample technic, beautiful tone, and poetic insight in her playing of the "Moonlight" sonata, by Beethoven. Other numbers were "Soiree Japonaise," by Cyril Scott; "La Nuit," by Glazounow; prelude in G minor, by Rachmaninoff, and two short numbers, "Evening Breath on the Ocean" and "Princess Wee-Wee's Dance," by her sister, Helen Gipps von Weissenfluh.

Miss MacFall, though slightly handicapped by hoarseness, gave much pleasure in her singing of two groups of songs, which included Hawley's "Greeting," MacDowell's "Thy Beaming Eyes," Gounod's "Je veux vivre," Wilson G. Smith's "Entreaty," Campbell Tipton's "Crying of Water" and "Chanson Provençale," by Dell'Acqua.

Rita George accompanied Miss MacFall at the piano.

DOLORES REEDY MAXWELL.

Alois Trnka Enthusiastically Applauded.

Alois Trnka, Bohemian violinist, appeared as soloist on Wednesday, December 1, in Elizabeth, N. J., at a concert given by the Liederkranz Society of that city.

His rendition of Mozart's E flat concerto with orchestral accompaniment was artistic. Mr. Trnka received many recalls, and much enthusiastic applause.

During the past few years, Mr. Trnka has appeared as soloist at many concerts in New York and on tour, and has invariably aroused enthusiasm for his masterly performances. He has long been recognized as an artist of a very high order. His popularity is steadily increasing, which is evident from the many return engagements he receives.

Elman's Big Benefit Concert.

The Russian violinist, Mischa Elman, has given his services for a recital in New York at Carnegie Hall to swell the fund for the relief of European Jewish war sufferers. The concert takes place Saturday afternoon, December 11. Among the prominent box holders are Clarence Mackaye, Henry Flagler, Maurice Sternberger, David Belasco, Percy Straus and Mr. and Mrs. Efreim Zimbalist.

Elman plays in Boston, Montreal and Quebec just before the New York appearance. On December 13 he will be in Ann Arbor. During January the young artist is booked in twenty-two cities.

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ROYAL OPERA—COVENT GARDEN RIGOLETTO

DAILY TELEGRAPH, October 26, 1910:

"Mr. Camilieri conducted a performance that was undoubtedly notable."

THE OBSERVER, October 30, 1910:

"Camilieri conducted with a complete understanding of what was required from the singers and orchestra."

ROYAL OPERA—COVENT GARDEN HAMLET

DAILY TELEGRAPH, October 4, 1910:

"Mr. Camilieri conducted the opera with intense enthusiasm, and shared fully in the applause that arose at each curtain-fall."

MORNING LEADER, October 4, 1910:

"Mr. Camilieri showed himself a conductor of sympathy with the singers, with thorough control of his forces, who combines decision with the observance of delicate effects."

ROYAL OPERA—COVENT GARDEN IL BARBIERE DI SIVIGLIA

THE MUSICAL STANDARD, November 19, 1910:

"Camilieri conducted what was a very lively performance of Rossini's ever-delightful opera."

THE DAILY GRAPHIC, November 14, 1910:

"Mr. Camilieri conducted very well, and the whole performance was a model of briskness and vivacity."

QUEEN'S HALL THE LONDON SYMPHONY ORCHESTRA

THE TIMES, June 8, 1914:

"Mr. Camilieri is undoubtedly a conductor from whom readings may be confidently expected of a straightforward type. In the 'Flying Dutchman' overture there was a virility in the interpretation which was decidedly refreshing."

THE REFEREE, June 7, 1914:

"Mr. Camilieri, a cultured and gifted musician, conducted the London Symphony Orchestra through several familiar Wagnerian excerpts and introduced to London Glazounow's early overture on three popular Greek songs. This proved an engaging work."

MR. CAMILIERI will be pleased, by special appointment only, to receive in his studio artists who wish to sing privately for Managers and Impresarios, and play for them.

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DR. KUNWALD ILLUSTRATES DEVELOPMENT OF THE SYMPHONY THROUGH CONCERT AND LECTURE.

Haydn, Mozart and Beethoven Works Impressively Performed
by Cincinnati Orchestra.

Cincinnati, Ohio, December 4, 1915.

It was one of his pet ideas which Dr. Kunwald carried out when he made up his program for this week's pair of symphony concerts, the idea of presenting the development of the symphony as illustrated by its three most important representatives of the classic era, Haydn, Mozart and Beethoven. That Dr. Kunwald looks upon programs of this sort from the educational viewpoint as well as that of entertainment was evidenced by the fact that on Wednesday evening, preceding the concerts, he delivered a lecture upon the program to be given.

This lecture, ably illustrated at the piano by the conductor himself, drew a crowded house of symphony patrons to Memorial Hall. In his remarks Dr. Kunwald traced the connection between the compositions and dwelt at greater length upon their esthetic and emotional import, thus well preparing his listeners for the performances to follow. Dr. Kunwald was amply rewarded for his efforts by the keen interest and grateful applause of his listeners. These preparatory lectures of his, in the opinion of Cincinnati's music lovers, are filling a long felt want, to say nothing of their highly educational mission. Bruckner's fourth symphony, which is to be given at the next pair of symphony concerts, also came in for a part of the attention of the lecturer Wednesday evening.

The Haydn symphony chosen was number ten of the Solomon series, in E flat, a work that, even if only on account of its first two movements, deserves far more attention at the hands of program makers than it receives. In the performance it was read with great refinement by Dr. Kunwald, the dainty rococo style of the first movement being well contrasted with the noble lyric qualities of the second, the menuetto and finale also receiving a splendid interpretation.

Mozart's "Jupiter" symphony was the second number on the program. It was handled in a musically correct and inspiring manner, the andante cantabile and the great finale standing out most prominently among the movements. In the reading of the latter especially, the subname seemed perfectly justified. It was overwhelming in its grandeur.

The Beethoven symphony to be performed was the fourth, one of those not so frequently heard, but evidently a favorite with Dr. Kunwald, who led it with great piety and eloquence. Here the broadly conceived and nobly expressed adagio was received with great favor, and, indeed, it was a wonderful bit of lyric interpretation.

The compositions on the program all having their origin before the day of massive brass effects and modern orchestral ways and means, all being of that singular transparency peculiar to the classicists, served particularly well to show the string and woodwinds of our orchestra to their best advantage. A comparison with earlier years could not but impress upon the hearer the great improvement as regards tone quality and shading, to say nothing of other points. Dr. Kunwald has done no little thing in being instrumental in producing so marked a change.

ALINE VON BARENTZEN HEARD.

Aline von Barentzen was a guest of Cincinnati for several days. During her stay here she played in an informal manner at several places, among others being the Cincinnati Conservatory of Music. The young lady—and she appeared very young indeed for her artistic ripeness—created a sort of furor in musical circles here, being a pianist of the utmost brilliancy and with wonderful technical equipment. Besides this she has a bravura which is almost unbelievable in one of her years. The whole country is certain to hear more of her in the very near future.

ORPHEUS CLUB CONCERT.

Last Thursday evening the Orpheus Club, our leading male chorus, gave its first concert of the season. Under Director Glover the organization did its usual effective work. Albert Lindquest, the tenor, was the soloist and came in for much applause and praise.

CINCINNATUS.

Alice Sovereign's Program.

At her New York recital, in Aeolian Hall, New York, Saturday evening, December 11, Alice Sovereign, contralto, will present the following program:

Lungi dal caro bene.....Secchi
Ah se tu dormi (Giulietta e Romeo).....Vaccai
Air d'Iole (Hercules).....Handel
Gruppe aus dem Tartarus.....Schubert
Who Is Sylvia?.....Schubert
Die Zufriedenen.....Loewe
Der Nöck.....Loewe
Botschaft.....Brahms
Songs of various folk—
Joseph lieber Joseph mein—fourteenth century.....German
Spinnerliedchen.....German

Der am Abend Dankende.....German
Anhsyria (Anxiety).....Greek
Bolero.....Spanish
Seneca Tribal Song.....Indian
A Ballynure Ballad.....Irish
Voor een Stern (Serenade).....S. de Lang
Long, Long Ago.....Bayly
Spring's Coming (dedicated to Miss Sovereign).....Karl Wüst
Richard Epstein will be at the piano.

Anderson Artists' Engagements.

From the New York managerial office of Walter Anderson comes the following list of engagements for some of the artists under his direction:

Laeta Hartley is booked for three appearances with the Boston Symphony Orchestra, at Fall River, Mass.; Waterbury, Conn., etc.

Henriette Wakefield will appear with the New York Oratorio Society.

Three engagements with the Boston Handel and Haydn Society have been booked for Marie Kaiser, James Harrod and Wilfred Glenn.

Festivals at Paterson, Newark and Jersey City, N. J., will have as soloists James Harrod and Frank Ormsby.

Appearances with the New York Liederkranz have been booked for Henriette Wakefield, Wilfred Glenn and James Harrod.

Marie Kaiser is to make a tour to the Pacific Coast and a Middle Western tour, which will include the Ohio cities of Cleveland and Findlay; Erie, Pa.; Fort Smith, Ark.; with the Pittsburgh Male Chorus; Chautauqua, N. Y.; Fall River, Mass., Women's Club; Ridgewood, N. J., Choral Society; Atchison, Kan., etc.

The Philadelphia Orpheus Society has engaged Cordelia Lee.

Henriette Wakefield: Chicago T. and A. Club; Rochester, N. Y., Women's Club; Buffalo, N. Y., Orpheus Society; Englewood, N. J., Choral Society; New York Liederkranz, etc.

James Harrod: New York Rubinstein Club; Jersey City, N. J., Choral Society; New York Arion Society; Summit, N. J., Choral Society; Nashua, N. H., festival; New York Liederkranz; Philadelphia Haydn Society; Providence, R. I., etc.

Wilfred Glenn: Pittsburgh Mozart Club; New York Liederkranz; Lowell, Mass., Choral Society; Troy, N. Y., Orchestra; Poughkeepsie, N. Y.

Charles Harrison: Tour, including Olean, N. Y.; Salamanca, N. Y.; Bradford, N. Y.; Columbus, Ga.; Macon, Ga.; Sedalia, Mo.; Wichita, Kan.; Houston, Texas; Ottawa, and Corpus Christi.

Christine Schutz: Aeolian Hall, New York; Elmira, N. Y.; Fremont, Ohio; New Wilmington, Pa.; Hartford, Conn., etc.

Albin Antosch: New York Rubinstein Club; Hackensack, N. J., Choral Society; Hazeltown, South Orange, and Ridgewood, N. J., Choral Society.

Elizabeth Spencer: Tour including Chicago, Milwaukee,

Indianapolis, Des Moines, Madison, Davenport, Sioux City, etc.

Manhattan Ladies' Quartet: Pacific Coast tour, and appearances in Wichita, Kan.; Washington, Reading, Pa., Harrisburg, Pa., etc.

Kasner Quartet: Allentown, Pa., Euterpean Society; Bloomfield, etc.

ANNA FITZIU AND HUGH ALLAN

SING FOR MOZART SOCIETY.

Novel Feature Introduced Into Afternoon Social Event.

Mozart Society ladies assembled promptly, as is their very commendable habit, and in large numbers at the Hotel Astor, New York, Saturday afternoon, December 4, for the second private musicale of the season.

Vocal artists of decided merit furnished the greater part of the program. These were Anna Fitziu, soprano, and Hugh Allan, baritone. Beatrice de Holthor, French diseuse, gave a charming group of readings. Camille Deereus accompanied.

Anna Fitziu is rapidly becoming known here as a soprano with a naturally beautiful and well schooled coloratura voice and for her artistic interpretations; also as a young woman of handsome stage presence. Needless to say, she was heartily enjoyed and obliged to add encores. She sang numbers from Mozart, Ardit, Henschel, etc.

Hugh Allan, the California baritone, who came back from Europe last year, caught the immediate favor of the society's members. Numbers from Rachmaninoff, Palmer and Kernochan made up his first group. In the Neapolitan songs (Nardella) one quite forgot that the singer was of American parentage—from "sunny California"—instead of "sunny Italy," so certainly has he caught the spirit of the Neapolitan and so aptly does he reproduce it. Vocally, Mr. Allan has a voice of exceptionally sympathetic quality, big and true, and he sings with a thoroughly musical and mental conception of his task.

The "Plaisir d'amour" of Martini, sung by soprano and baritone, brought the program to a close.

But the Mozart entertainment did not stop there. Fifty children from the East Side Clinic, which the society sponsors, were present, and for their special entertainment a "donkey man" had been imported from Shanley's, which brought forth gales of laughter from the little ones and contributed no small amusement for the grownups. Mrs. Noble McConnell, the resourceful president of the society, was the originator of this idea of entertainment for the children.

An enjoyable social hour followed.

Alice Verlet's Operatic Debut.

Alice Verlet will make her operatic debut in America with the Chicago Opera Association on Saturday afternoon, December 11. Mlle. Verlet, who was for a number of years the leading coloratura soprano at the Paris Grand Opera, will sing "Filina" in a revival of "Mignon," under the baton of Cleofonte Campanini.



FRANCIS MACLENNAN
as "Tristan"

WAGNERIAN TENOR

With Chicago Grand Opera Association

Francis MacLennan

Compared to

Jean de Reszke in "Tristan"

Stanley K. Faye, in Daily News, November 18, 1915,
had the following to say:

MACLENNAN ACCOMPLISHES FEAT.

Years ago, when the Wagner music was new, the orchestra players used to say that it was unplayable and the opera singers that it was unsingable. The instrumentalists have managed to worry along somehow, and the vocalists have managed, for the most part, to sing, but there has never yet been a "Wagnerian tenor" who could sing Tristan as the composer wished. It is not within human power. It is work for a titan. But, so far as weak humanity is able, Francis MacLennan sings this music as it should be. Certainly no tenor that Chicago has heard sing Wagner since the time of De Reszke can compare with him, and this country is to become increasingly proud, for he is a native American.

Mr. MacLennan has been for a decade past with the most important companies of Germany, and with his first few lines from Tristan's place at the helm of the Cornish ship, there was reason for fear that he might be one of the ejaculators, those persons whose explosive utterance, conventional in Germany, has often spoiled the effect that good voices might otherwise have made on American ears.

This fear, however, was ungrounded; Mr. MacLennan sang with the ease that is associated with the "Italian style," and his voice, though necessarily confined to declamation or the dramatic style of melody, was carried with ease and artistry from the full volume used in rivalry with the full orchestra to a velvet softness of tone that gives a new fascination to the role of the Cornish noble.

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Devoted to the interests of the Piano Trade.

No musician accompanied the Ford peace excu-
sion to Europe.The musical dreadnoughts are Bach, Mozart, Bee-
thoven, Wagner, Chopin, Brahms and Richard
Strauss.Rumor has it that in the not too distant future
the Metropolitan's "Carmen" (Geraldine Farrar)
will convert herself into Richard Strauss' Salome
on the stage of that august house.It is announced that Marcella Sembrich is ill of
pneumonia at her apartments at the Hotel Gotham.
Several doctors are in attendance and the condition
of the singer is pronounced as serious.Attention is called to the entire page in another
part of this issue devoted to a series of unique and
remarkable photographs of the late Professor
Theodor Leschetizky made in Vienna by an Amer-
ican artist, Pauline Kruger Hamilton, the last and
without doubt the best photographs taken of the
venerable master.Josef Stransky's program for the pair of Philhar-
monic Society concerts this evening, Thursday,
December 9, and tomorrow, Friday afternoon,
December 10, will present the Beethoven overture
to "Egmont," Brahms' second symphony, Sibelius'
new tone poem, "Nymphs of the Ocean," Dvorák's
scherzo capriccioso and Liszt's symphonic poem,
"The Battle of the Huns," for orchestra and organ.Portland, Ore., was given an opportunity to hear
its symphony orchestra at the Heilig Theatre for
the second time this season, on Sunday afternoon,
November 21, when the Tchaikowsky symphony,
"Pathétique," was the principal offering. Other
numbers by Stanford, Saint-Saëns and Weber-
Weingartner were given. Harold Bayley was the
conductor. The list of the conductors of the Port-
land Symphony Orchestra for the season of 1915-
1916 includes M. Christensen (first and fourth con-
certs), Harold Bayley (second and fifth concerts)
and Waldemar Lind (third and sixth concerts). On
December 19, the third concert will be given when
the chief offering will be the Mozart symphony, No.
39, E flat major. Other composers to be represent-
ed on that program will be Sinigaglia, Dvorák,
Chabrier and Grieg. Fifty-five members constitute
the orchestra. W. D. Wheelwright is the honorary
president; M. Christensen, president; Carl Denton,
vice-president; Carl Stoll, secretary; W. E. Thomas,
treasurer, and Mrs. B. E. Tait, business manager.The old Cecilia Society of Boston, with Chalmers
Clifton as its conductor, seems to have taken on a
new lease of life under the presidential leadership
of Henry L. Mason, of the house of Mason & Ham-
lin, in Boston. As the Boston Sunday Globe said
in its issue of November 28, "The period of decline
during the recent seasons of the Cecilia Society
need not be analytical. The fact was distressing to
those who knew the society and its possibilities in
better times." The same paper says, "The outlook
for the resurrection of the chorus to its former posi-
tion of influence and achievement appears bright."
Mr. Mason has stimulated general personal interest
in the new plans of the Cecilia Society, and as one
of the proofs of his executive energy, it may be
mentioned that two hundred subscribers have come
forward with five dollars each for the season's
series of three concerts, the single price of which is
to be on the scale of two dollars. Another reform
instituted by Mr. Mason is the abolition of "dead-
heads." The membership of the chorus for the
first concert, December 16, when César Franck's
"Beatitudes" will be given, shows an increase from145 to 180. With the optimism, perseverance and
characteristic business acumen of Mr. Mason be-
hind the Cecilia Society, its future should give no
further cause for worry.At the current meeting of Congress legislation
should be passed rendering it musical treason and
criminal impoliteness for opera goers to make
climbing exits over their neighbors during the final
episodes of public stage performances.The brother of Artur Bodanzky, the Wagnerian
conductor at the Metropolitan, is the Bodanzky of
Bodanzky and Wüllner, the librettists of "The
Count of Luxembourg" and other successful Aus-
trian and German operettas.Bechstein Hall has been closed in London because
of its German ownership. Also at a recent meeting
of the Royal Philharmonic Society of London, "the
names of certain musicians belonging to enemy
countries were removed from the roll of honorary
members. They include Hans Richter, Richard
Strauss, Arthur Nikisch, Max Bruch and Pan
Ondricek."The first complete review and analysis of Richard
Strauss' new "Alpine" symphony will be found in
the opening section of the MUSICAL COURIER. It is
a significant manifestation, as Arthur M. Abell
points out, that in his latest opus, Strauss returns
to the conservative method of making music mean
melody. The modernists and futurists must be won-
dering whether the Strauss concession is temporary
or permanent.Daniel Mayer, the well known English concert
manager, arrived from England last Friday on the
steamship Adriatic. The length of his visit is at
present indefinite. He has in negotiation a number
of important projects both musical and theatrical,
the particulars of which are not ready for publica-
tion. Mr. Mayer has introduced many famous
European artists to the American public and a num-
ber of American artists to the London concert
rooms.**THE BIRMINGHAM AUDITORIUM.**In the Birmingham (Ala.) Age-Herald of No-
vember 28, there is this paragraph, covering an ut-
terance attributed to William C. Radcliffe, secretary
of the Chamber of Commerce: "We are ready to
start a fight for another bond issue to build a city
auditorium. The fight must start soon, as we are
getting conventions in Birmingham that demand the
use of an auditorium with a capacity to seat com-
fortably several thousand persons. Civic pride de-
mands that such a structure be built in the immedi-
ate future, as such a building was promised to the
Federation of Musical Clubs of America, who will
hold their convention in Birmingham in April of
1917. If Birmingham has no auditorium in con-
struction within the next few months, the Chamber
of Commerce will of necessity have to cancel
this large convention or make some arrangements
for a building in which the Federation of Musical
Clubs of America will have ample place to conduct
its convention as was promised to them by our con-
vention committee."In spite of much perturbation in some quarters
in Birmingham, there is no doubt in the mind of
the progressive part of that city's population that
the much desired auditorium will be forthcoming.
It is a necessity in Birmingham to have such a build-
ing, apart from the immediate convention require-
ments. Incidentally, if the building be of the right
size, structure and interior, it will remain as a last-
ing ornament and one also of decided commercial
benefit to the thriving Alabama city.

VARIATIONS

On Major and Minor Musical Themes.

By the Editor-in-Chief.

Success for Bruckner.

It is a pleasure to be able to record the great success achieved last Thursday evening (at the Carnegie Hall concert of the Boston Symphony Orchestra) by the seventh symphony of Anton Bruckner, one of our favorite composers. We very frequently have pointed out to *MUSICAL COURIER* readers the enchanting melodiousness, the irresistible harmonic, rhythmic and contrapuntal charm, and the admirable terseness and dramatic directness of the works of Anton Bruckner. Never have we missed a chance to plead for the neglected Viennese composer's symphonies, and we have begged the public unceasingly to share in our great love for the marvelous master's orchestral output. We are more than happy to be able to quote some notices from the New York dailies of last Friday, showing that our opinion of Bruckner was right and that our brethren of the critical blackjack share warmly in our adoration of the wonderful Bruckner:

"The symphony came first and proved almost too much even for Dr. Muck's most ardent devotees. Is he trying to 'strafen' us? Last night's symphony meandered—it never got anywhere."—*Evening World*.

"The beauty spots in this symphony are few and far between, and separated by arid stretches of mere notes."—*Evening Post*.

"There are unmistakable drawbacks to the enjoyment of this symphony—pages that are merely pedantic, pages that are simple garrulity, pages that are to music—as M. Saint-Saëns once said of certain things in Wagner—what pickles are to cookery."—*Globe*.

"His prolixity, his variation of the commonplace with the trivial, his repetitious, even if laboriously sincere, pomposities produced a weariness in brain tissue."—*Evening Journal*.

"Listening to a Bruckner symphony is not entirely a sport; it is a solemn consecration, in part a mortification of the flesh and at times a burden to the spirit."—*Sun*.

"There are through the whole work tiresome repetitions, dry and uninteresting details."—*Times*.

"Dr. Muck chose a particularly unhappy time to reward the admiration which music lovers in New York feel for him and the Boston Orchestra by compelling them to do more than an hour's penance at the second of the evening concerts at Carnegie Hall last night. Lent is still several months distant, and if he thought that his admirers deserved punishment for the good of their souls, either morally or esthetically, he might have held off Bruckner's symphony in E major till they were in a spirit when they felt that they needed or deserved chastening. As it was, they had to take it last night, and go through the perfunctory motions of approval after an hour half of which at least was unrelieved boredom."—*Tribune*.

A Telepathic Defense.

Just after we had penned the foregoing paragraphs, Clarence Lucas laid on our desk an article written by him and called "In Defense of Bruckner." As a matter of justice and to show our two sidedness we reprint the Lucas article herewith:

"A visitor to New York from some blessed sphere where there are no music critics might be excused for wondering what sort of a thing a Bruckner symphony is which causes such a diversity of opinion among the professed judges of music. A perusal of the newspapers would teach him nothing about Bruckner, but a good deal about the likes and dislikes of the scribes who usually leave the concert room early in order to get ready a sufficient amount of copy for the midnight printing press. Still, the

sum of his impressions would be that the Bruckner symphony, which the Boston Orchestra played last week, is unnecessarily long, unusually dull, and unduly uninspired.

"First let us state that so far as the staff of the *MUSICAL COURIER* is concerned, some of us like the Bruckner symphony and some of us do not. But, leaving likes and dislikes behind us, we must all acknowledge the supreme art and skill of the Viennese symphonist. He had not a vulnerable spot in his mental and spiritual organization. His musical Thetis gave him a thorough immersion in the Styx and did not leave an unprotected heel for his enemies to smite, such as Achilles had in Grecian mythology.

"Bruckner is a musical philosopher, an essayist, an editorial writer. It is unfortunate that his work must be presented to the public in what may be called a dramatic form. Emerson's 'Essays,' Carlyle's 'Sartor Resartus,' Burton's 'Anatomy of Melancholy,' Locke's 'Human Understanding,' Ruskin's 'Stones of Venice' are, one and all, greater literary works than all the successful dramas of the past year put together, and will outlive them by centuries. Yet who could hear 'The Over Soul,' or 'Circles,' or 'Experience' on the stage? Where is the actor who could make Sir Thomas Browne's 'Religio Medici' acceptable to a theatre audience? What theatrical producer would throw away his money mounting Addison's 'Spectator'? And where, we ask, is a great audience to be found for these Bruckner masterpieces which are moderate in their emotional appeal, unsensational in their orchestral effects, logical in their unfolding, complicated in their thematic web and woof, sane, balanced, flawless in structure, and which demand the closest of sustained attention?

"The average man is a novel reader, not a student of Spencer and Jeremy Taylor. Let us hasten to add that we are not insinuating that one kind of musical audience is superior to the other kind, for we know that the same average man would prefer a profound drama by Shakespeare to a mild and gently humorous essay by Leigh Hunt or James Russell Lowell.

"It is the form in which the work is presented that makes it attractive to the public, provided the work has something in it which can be presented to the senses rather than to the mind only. Beethoven's symphonies, like Shakespeare's dramas, are fit for public performance. But Bruckner's mighty scores resemble, to a certain extent, Byron's 'Manfred'—a poetic tragedy in dramatic form, but not at all adaptable to public performance on the stage. If Bruckner could be read at home, as Tennyson's literary dramas and Swinburne's philosophical plays are read, then all would be well. But Bruckner to be known must be played by a symphony orchestra, and the orchestra must have the support of the public, and the public supports dramatic rather than reflective works. There was an old lady, so the story goes, who criticized the dictionary because she could find no continuity in the story.

"In a like manner some of the Bruckner critics find fault with the great composer for not being what he is not and what he never tried to be."

Marvelous Ferreting.

Commenting on the "Tristan and Isolde" at the Metropolitan last Wednesday evening, the New

York Tribune says: "There have been more inspired performances, and nights when the house has throbbed with a more heightened passion." Curiosity prompts the innocent onlooker to ask what a house looks like when it throbs with heightened passion and how the Tribune writer determines whether the house is throbbing with more or less passion. Does he peer into the faces of the auditors and determine the point that way, or does he go about asking them how much passion they feel and how it compares with the passion felt by them on other "Tristan and Isolde" occasions? As the auditorium is darkened during the Wagner performances, we imagine that the system of the Tribune writer, no matter what it is, must be an extremely difficult one.

Echoes.

A letter received from a private source in Milwaukee asks us to divulge where we obtained the information which constituted the chief points of our recent accusing article about that city. The same inquirer asks point blank whether the facts were supplied by Winifred Carberry, *MUSICAL COURIER* representative in Milwaukee. We will give a point blank answer and say that not only did Mrs. Carberry give us no information, but also that we had not even the pleasure of Mrs. Carberry's acquaintance until one hour before we left Milwaukee. By that time we had collected our data and did not reveal any of it to Mrs. Carberry. She has since written to us protesting against the severity of the arraignment we felt it our duty to publish.

Ernest Hutcheson Plays Three Concertos.

The custom of playing three piano concertos at one concert is a very unusual proceeding in this country and one suspects that it is because we have so few pianists capable of such a prodigious undertaking. Ernest Hutcheson achieved the triple feat last Saturday afternoon, December 4, at Aeolian Hall and showed himself to be completely master of the task, in memory, technic and musicianship.

However, other important qualities necessary to a player in order to make three concertos of similar style unceasingly interesting to an audience, are the qualities of interpretative variety and wide resource in the nuances and methods of delivery. All the elements mentioned belong to the Hutcheson pianistic art in rich measure and they were amply in evidence during his performance last Saturday of the concertos in D minor, by MacDowell, in B flat minor, by Tschaikowsky, and in E flat major, by Liszt.

A virtuoso of the first rank is Hutcheson, possessing digits and wrists of remarkable skill and endurance, and a bravura attack of tremendous strength and intensity. The romantic glow of MacDowell, the impetuosity of Tschaikowsky, and the glittering finger finery of Liszt all were presented in faultless manner and aroused the admiration of the numerous keyboard cognoscenti who thronged the Hutcheson concert.

It must not be assumed, however, that the giver of the concert revealed himself only as a technician. In the first place, his tone is of uncommon clearness and volume, his phrasing is of the most refined and tasteful kind, his pedalling could not be excelled, and his crisp touch, exhilarating sense of rhythm and rare ability to reveal structural details all aid

in imparting to his readings the finish of a fully equipped piano artist and the authoritativeness of an experienced and versatile musician.

The slow movement of the Tchaikowsky concerto, the opening section of the MacDowell, and the concluding portion of the Liszt were the episodes that made a particular impression upon us, but in singling out these moments we by no means intend to have the reader underestimate the rest of the Hutcheson contributions. The afternoon was one of continuous delight and instruction.

Applause showered upon Hutcheson and he deserved it in full measure. He is a player of such sound scholarship and so high a degree of mechanical proficiency that the concert public should insist on his making more frequent platform appearances and devoting less time to his large class of pupils—a tyrannous occupation for a virtuoso of Hutcheson's calibre.

His concert last Saturday was by all odds one of the most impressive heard so far in a season which offers much piano playing of a genuinely high order.

The New York Symphony Orchestra, under Walter Damrosch, furnished sympathetic accompaniments.

An unusually numerous parterre of musicians attended the Hutcheson concert. Among them were noticed Josef Hofmann, Leopold Godowsky, Harold Bauer, Percy Grainger, Arthur Shattuck, Katharine Goodson, John Powell, Howard Brockway, Alexander Lambert, Sigismund Stojowski, Eugene Heffley, Yolanda Merò, Walter H. Rothwell, Franz X. Arens, Sam Franko, Arthur Mees, David Mannes, Theodor Spiering, Robert Maitland and Francis Rogers.

When They Were Friends.

Before the break between Nietzsche and Wagner many letters passed between the two and some of them never have been published until now, when the late philosopher's sister gives them to *Le Revue* (Paris) for publication to commemorate the seventieth anniversary of Nietzsche's birth. The New York Times Magazine has obtained advance sheets of *Le Revue* and in a recent issue reproduces some of the remarkably interesting Nietzsche-Wagner material.

"Nietzsche was twenty-three years old," says the Times Magazine, "when he first met Wagner at Leipsic in 1868. His account of that first meeting, given in a letter to his friend Rohde, is most entertaining. On the evening for which the meeting was fixed the budding philosopher was to get from his tailor a new full dress suit, which rejoiced him exceedingly, as he felt that ordinary garments were unworthy of figuring on such a grand occasion.

"The garments were brought duly to Nietzsche's domicile, but the tailor's assistant in charge of them demanded payment on the spot. A remarkable scene ensued, which is thus described by Nietzsche:

"I am surprised. I explain to him that I do not do business with him, but with the tailor himself. The man becomes more pressing; so does the time.

"I seize the garments, begin to put them on. The man seizes them, prevents me from putting them on. I use violence. So does he. Tableau. I fight in my shirt sleeves. I wish to don the new trousers. Finally—dignity! Solemn menaces and imprecations against the tailor and his assistants, threats of vengeance. Nevertheless, off goes the old chap with my suit.

The youth, in his ordinary clothes, went off to see Wagner and was delighted with the visit. "He is marvelously lively and full of fire," wrote Nietzsche; "he speaks very fast, has much wit, and makes such a small private party very gay." Doubtless Nietzsche was too young and too modest to notice that on such occasions (and on most others) Wagner did all the talking himself.

Later Nietzsche wrote to Wagner at Tribschen (Lucerne) asking to be enrolled as an official adherent of the cause. Wagner wrote in reply:

Show yourself as you really are. I have yet many delicious experiments to make concerning the Germans.

Come to save my faith, which is not unshakable, in that which, like Goethe and some others, I call German liberty.

Nietzsche paid Wagner a visit at Tribschen, after which the exile wrote to the young philosopher:

If you had become a musician you would have been more or less what I would have become had I persisted in being a philosopher. Yet philosophy remains in me notwithstanding, as an accessory of prime importance it even directs me in my character of musician. So you must remain a philosopher and allow yourself to be directed by music. I mean what I say seriously. From you I have learned in what unworthy circles a philosophic professor may move; you must have learned from me in what sort of a place an absolute musician—to put it in the best way possible—must exercise his profession. Show, then, the true aim of philosophy, help me to bring the grand Renaissance, where Plato will embrace Homer, where Homer, imbued with the ideas of Plato, will be the greatest Homer possible.

After his return from the Franco-Prussian war, where he served in the ambulance corps (Nietzsche said that war "descends upon us suddenly like the night, but it is Apollo, the great god who sanctifies and purifies"), Nietzsche wrote his "Birth of Tragedy," which was attacked bitterly on all sides. "Wagner rushed loyally to the defence of his friend," says the Times Magazine, "and wrote a vehement pamphlet, which is entirely forgotten and out of circulation now." From it is quoted this striking passage denouncing Nietzsche's critics:

Among the French we see that absinthe finishes what the Academy has begun; especially we see how the French turn to ridicule all that they do not understand, like silly children, whereupon the Academy eliminates it from the national culture. But our philosophy has not the power of the Academy as yet, and our beer is not as dangerous as absinthe. For this reason other qualities peculiar to the German enter into play, such as his jealousy and the perfidy he derives from it, the craving for defiling whatever he envies, combined with an insincerity all the more disastrous because time has endowed it with the appearance of loyalty. These poisons are deadly enough to replace easily those that we have not.

In 1874 the Nietzsche admiration for Wagner had begun to decline. He "submitted the theories of his friend to a searching investigation, from which they did not emerge unscathed. This is shown by the following hasty notes, which, says the philosopher's sister, were undoubtedly written by him without thought of their publication":

There is something comic about it. Wagner cannot persuade the Germans to take the theatre seriously. They remain cold, soulless. Wagner becomes impassioned as if the salvation of Germany depended on it. At the present time, especially, the Germans think that they are occupied with graver matters, and consider this solemn attitude toward art a joyous extravagance.

Wagner is not a reformer, for so far all has remained as it was. In Germany each takes his own cause seriously, but ridicules him who tries to monopolize seriousness.

First problem of Wagner: Why do I not produce the effect that I myself feel? This leads him to criticise the public, the state, society. He wishes to establish between the artist and the public a relationship of subject to object. It is very naive. . . .

Wagner puts into his art all that still charms the modern German. Character, science, all go together. It is a determined effort to establish himself and dominate in an anti-artistic age. Poison against poison. Every sort of exaggeration is embattled against the great forces hostile to art. Religious and philosophic elements are introduced, the aspiration to what is idyllic—in short, everything, everything.

The music is not worth much, the poetry likewise, the drama even less. The dramatic art is often only rhetoric, but all is, in general, one whole, maintaining itself at the same level. Wagner has the sense of unity in difference; for that reason it is that I consider him a bearer of culture.

Wagner noticed the growing melancholy of his young friend and wrote him facetiously: "Either get married or compose an opera. One will do you as much good or harm as the other. But I think marriage would be better. Heavens, marry a rich woman! What Satan made a pedagogue out of you? I take a bath every day. Do likewise. Also eat much meat."

It is worthy of note that the break between the two artistic souls came when Wagner wrote his

"Parsifal" libretto. Very correctly Nietzsche "at once decided that there was hypocrisy in this. His friend had always professed atheism. Surely, thought Nietzsche, to endeavor to reproduce the pious, childlike faith of the early Christians was insincere, based on a desire to wheedle the great personages of Germany and attain success.

The last meeting between Nietzsche and Wagner took place at Sorrento. Nietzsche's sister was present and describes the scene. It was late afternoon. Wagner had just described his "Parsifal" and his sudden conversion to Christian beliefs to his friend. He paused. Nietzsche said nothing. Wagner sought to get an explanation of his silence, but in vain. Only later did Nietzsche give it when he wrote: "I am incapable of recognizing greatness not united with loyalty. Those who do play-acting before themselves revolt me. When I discover something like this all the works of such men are nought to me. I know that, deep down, they also are tainted with this hypocrisy."

Six months before Wagner died, he asked Nietzsche's sister for an interview with her alone. Wagner then was at the height of his fame and success. He talked to Mme. Forster-Nietzsche of "Parsifal." As she left, Wagner said to her: "Tell your brother that since he left me I have been alone."

Mme. Matzenauer Corrects.

Mme. Matzenauer writes to say that she did not sing Fiora in Montemezzi's "L'Amore dei Tre Re" in Buenos Aires last season, and that we evidently had confused that role in our mind with Ariane in Dukas' "Ariane et Barbe-Bleue." We stand corrected. We saw the Buenos Aires paper many months ago and relied on our memory in writing the paragraph.

What the Art Voice Says.

Now that the Metropolitan has given New York over three weeks of opera in the new season, it is possible to gauge the art message so far received by the discriminative parquet patrons and the keenly sensitive box guarantors. Listening keenly to the entr'acte conversations we learned that the three weeks of opera have made these points transparently clear: The evening gown now shows decided emphasis upon waist and hip curves, to define the lines of the figure more clearly and to indicate that that figure is a carefully corseted one. Not that there is much of the boned and tight fitting effect or that corsets are assuming the hour glass outline. The movement has not gone far enough for that, and it is to be devoutly hoped that it will stop short of that calamity, but one must admit that, on the whole, feminine waists are less spreading, figures are a trifle rounded instead of being flattened out, busts are held a little higher, the under arm line curves more obviously, the girdle, if girdle there be, is drawn more simply and hips have come back from outer banishment.

Chopin by Goodson.

Katharine Goodson did not recompose Chopin at her Aeolian Hall recital last Thursday afternoon, December 2, but she reproduced his music in wonderfully satisfying style. We have heard her often in Chopin music and in the works of other composers, but never did she seem to us so musically firm, so technically certain, and so varied and compelling in her tonal declamation as last Thursday. From the delicate murmuring of the berceuse—it was an all Chopin program—to the thundering clangor of the finale in the B minor sonata, Miss Goodson commanded every shade of touch and dynamics and called forth from the keyboard all the musical moods, ranging through the poetry of the four preludes, Nos. 1, 4, 15, 23, and the G major nocturne, op. 37, No. 2, the graphic intensity of the fantasia, the capricious loveliness of the A minor mazurka and seven of the studies, the whimsicality of the valse in C sharp minor and A flat, and the

passionate eloquence of the scherzo in B flat minor. At all times one had the consciousness of listening to an artist who had become saturated with the spirit of Chopin, but instead of being hampered by that familiarity, found in it an inspirational spur to her fancy and to her musical and emotional participation. Everything was handled in the grand manner and yet the details were as distinct as the tracing of the general design. Miss Goodson's Chopin pages reflect in her selection and performance none of that composer's occasional banality and palpableness. She follows him into his loftier flights with rare courage and understanding. Even the sonata's slow movement, so often "sicklied o'er with pale sentiment," had a noble, epic sounding when sent forth by Miss Goodson. She seems to have experienced a larger scope in musicianship where formerly she found a more fertile field for the display of her rampant technics. Fleet fingered youth will be served on the piano. Miss Goodson is young, too, but she has passed those first years of public performance when the ring of applause is dearer to the player than the spirit voice of the composer whispering commendation for the reverent delivery of his message. The great revelation has come to Miss Goodson and grandly she proclaimed it on the keyboard at her Chopin recital.

The Forelock of Time.

Last Sunday, on the floor above us a young woman—we knew by the sound that it was a woman—was playing the piano at about two o'clock in the afternoon. We heard her perform three selections. They were Scharwenka's "Polish Dance," Braga's "Angel's Serenade" and the "Cujus Animam" from Rossini's "Stabat Mater." At three o'clock we had reached the Cort Theatre, where Leo Ornstein was giving a recital of modern music for piano. The opening piece was a number by Vannin called "The Night."

The next one, by the same composer, was called "The Waltzers." It is not necessary to describe the difference between Vannin and Scharwenka, Braga and Rossini. It is not necessary, either, to describe the Vannin compositions and some of the other impressionistic works on the Ornstein program. The formulæ of the extreme modernists are familiar by this time. To compare their efforts with the older musical literature is fruitless because the parallel only emphasizes the dissimilarity without explaining the reason. Richard Strauss sought to make orchestral tone combinations describe scenes, colors, events and emotions not considered available for musical illustration by the composers before his day. The piano modernists have transferred the Strauss system to the piano and they have been helped by the whole tone harmonic researches of Debussy. The questions aroused by Stravinsky, Schönberg, Ravel and Ornstein are the same ones aroused by the early Strauss, only more so. Let who will answer them, each in his own way.

"Oiseaux Tristes" and "Sonatina" of Ravel, Albeniz's "Almeria," Ornstein's "Improvisata," "Impression of the Thames" and "Wild Men's Dance," Cyril Scott's sonata, op. 66, and Korngold's "Fairy Pictures" formed the balance of Ornstein's program.

The Scott sonata in three movements, played without pause, is a truly impressionistic work, and like all truly impressionistic creations it has distinct and recognizable form. The chief charm of the Scott music lies in its shimmering harmonic scheme, its swiftly changing rhythms and moods, and its undeniable seriousness and sincerity. A futuristic fugue as a finale affords no especially novel close. After all, a fugue is a fugue, no matter what its subject or scheme of harmonization. If one gets very far from the Bach manner of fuguing one is not writing a fugue, that is all.

Ornstein's own pieces have been described in these columns. We like his compositions immoder-

ately, but not for the reasons that we like Bellini or Mendelssohn or Haydn. We believe firmly that from the efforts of the modernists great good will arise for the piano in the extension of its expressional power and tonal possibilities, and perhaps also will result in constructive changes for the instrument. Remember what the one time modernist, Liszt, did in his day.

Ornstein's playing is delightful. His range of tone shading is nothing short of remarkable. He sings, exults, sobs, poetizes and orates on the piano. His pedalling is masterful, his technic amazing. If any one wonders how Ornstein would play the older music, he should hear him in the Korngold "Fairy Pictures." They sounded charmingly old fashioned coming after the Ornstein compositions.

LEONARD LIEBLING.

CHAUVINISM.

Chauvin is the name of a character in Cogniard's play, "Cocarde Tricolore," produced in 1831. Chauvin was always boasting of his military feats in the battle of Jena and vowing that he would avenge Waterloo. The author of the play could hardly have imagined that within half a century or so the word Chauvinism would be invented and that the invented word would soon become perverted from its strictly correct meaning to represent nothing more sinister than a ridiculous patriot. Yet it is in this sense that we use the word on the present occasion. We refer to the ridiculous patriots who lose all sense of proportion and exaggerate the importance of a home-made article for no other reason than that it is home made. Readers of musical history may remember that after the war of 1870-71 the French did their best to make a second Beethoven out of their native Berlioz, with the result that poor Berlioz got more publicity than he could stand and subsequently was punished with more neglect than he deserved. These same readers will also recall Wagner's Chauvinism when he called on the women of Germany to renounce French styles of dress and adopt a national German costume.

Now today we see plenty of signs that Americans are beginning to think too much of certain musical works, not necessarily because they are good works, but because they are American. We are as anxious as any one else to see American music progress. But it is just because we do not believe that waving the national flag over a composition adds one iota of intrinsic merit to the work that we protest against a patriotism which refuses to see defects in a native product. If we hear a new symphony, opera, piano solo or song we should ask: Is this good music? not: Is this American music? If it is good music we are delighted that it is a product of an American. But we maintain that the cause of American music is injured when the hearer says: This is American music and deserves to be encouraged. It should not be encouraged unless it is good music. The trouble is, however, that many undiscerning hearers are guided by names rather than by musical merit. There are thousands of persons who would listen with reverence to an insignificant trifle by Schubert and refuse to believe that some of MacDowell's or Nevin's songs are better than Schubert at his worst. They have read that Schubert was the world's greatest song writer, therefore they believe that every song by Schubert is better than every song by any other composer. Such an idea is positively absurd. There are others who are now so filled with enthusiasm for their beloved United States that they listen with rapt attention and total lack of judgment to the rawest work of a native tyro simply because he is an American composer. We hold that such a frame of mind does no good to American music.

Of course we know well enough that there are thousands of persons who are unreasonably preju-

diced against American music, just as there are thousands of persons who profess an abhorrence of their native English language in opera. We knew of a man who was convinced that a certain friend of his inherited his musical talent from German ancestors until he found out that his friend's descent was not German, but South African Huguenot and Boer. After that he as stoutly maintained that his friend had not the least spark of music in his make-up. That is the kind of prejudice which makes Chauvinism ridiculous.

Do bad composers become good by being patted on the back by friends? We never heard of the plan succeeding. We know that when the young man Richard Wagner tried to get a hearing for his works in Dresden, he found the opera houses entirely in the hands and under the control of Italians. He did not get his works performed in Germany because he was a German. In fact no composer was less coddled and spoon fed by the German public than the German Wagner was. How did Wagner eventually get his works performed? By the simple, but by no means easy plan, of writing better operas than the Italian works which then held the stage.

Austria was by no means kind to Schubert and Mozart. There was no show of Chauvinism in their behalf. Then why should the American composer, singer, pianist, violinist look for any special leniency on the part of the American public? Applause should be bestowed on good art only, and not because of the nationality of the artist. How ridiculous it would be if German audiences only applauded German artists, if English audiences only supported English performers, if French audiences only encouraged French composers. Yet there is a tendency in America today to exaggerate the good qualities and condone the failings of American artists. It is a matter of great and justifiable pride that we have American artists who have the respect and admiration of the whole world of concert and opera goers. The late Lilian Nordica, for instance, was acknowledged as a supreme artist everywhere. That she was an American had nothing to do with her success. Does the world stop to say: "We will applaud Melba because she is an Australian?" Do we accept Caruso because he happens to be an Italian? Did Jean de Reszke thrill his hearers by being Polish? And what difference did it make to learn that the magnificent and unctuous voice of Plançon came from France? We could hardly insult David Bispham or Albert Spalding more than to tell them that they are popular only because they are American.

Then let us drop Chauvinism at all costs. It is foolish in more ways than one, and it can only do harm to the cause of American music. The singer, performer or composer, who is destined to arrive, should do so by reason of force of character and intrinsic merit. It only does harm to the really good ones to keep the ranks crowded with mediocrities, whose only real claim on the sympathies of their hearers, is that they are American.

We must aim to honor the flag rather than to use the flag to hide our defects.

WHAT CARUSO FOUND.

Everything is relative. Last week Enrico Caruso examined the press clipping book of the Metropolitan Opera, found in it a daily newspaper notice which said that his voice was not in good condition the evening before, and seizing his pencil, he wrote across the clipping the word "Liar." All the dailies made mention of this highly important incident, and one of them devoted fifteen printed lines to it—in other words, just fifteen lines more than any of the papers devoted to the death of August Bungert, a composer who at one time was hailed by his adherents as another Wagner. Everything is relative.

DR. CARL GIVES HANDEL'S "SAMSON."

Large Audience Listens Intently—159th Recital Devoted to Oratorio—Fine performance.

That oratorio exerts its potent spell on large numbers of persons was evident, noting the big audience at the "Old First" Presbyterian Church, New York, Monday evening, December 6, assembled to hear Handel's seldom sung "Samson." Or is it that Dr. Carl himself exerts this spell? At his "Parsifal" concert on December 1 standing room was at a premium, and all four recitals have attracted throngs. The white lights of Fifth avenue, the beautiful electric cross over the entrance, the softly chiming bells, all served to give atmosphere to the church, when, promptly at 8.15, Rev. Jackwith, assistant pastor, read musical psalms. "Not a seat upstairs," said the usher, eight of whom were busy, though the open doors of the pews cordially invited entrance.

Twenty-six singers, comprising the force of the choir of the church, sang Handel's, the Anglicized German's, oratorio. From the first note of the overture, with its surprising menuet finale, to the dramatic choruses, all interest centered in the music. The two trumpets and chorus did well in an opening chorus, followed by Margaret Harrison, soprano, whose strong voice, surprisingly flexible in coloratura, rang forth in clear tones. "Oh Loss of Sight," the famous air, and "Why Does the God Sleep," were sung by Bechtel Alcock impressively, with ease of scale work and beauty of tone. Claire Spencer's full contralto tones were heard frequently with pleasure, and the mighty voice of the bass-baritone, Henry G. Miller, gave dramatic color to all his airs, especially "Thy Glorious Deeds," in "Honor and Arms," in which he sang a high F, and coloratura passages, with ease. The Israelites' choruses were of utmost impressiveness, and throughout the evening David McK. Williams gave support by his clean piano playing. The close attention of the audience of intelligent music lovers, large numbers of men attending, the stillness and ripples of approval following those moments when the choir well deserved this tribute, all had their share in making the evening enjoyable.

The full roster of participants follows: Margaret Harrison, soprano; Bechtel Alcock, tenor; B. Klatzkin, trumpet; Claire Spencer, alto; Henry G. Miller, basso; M. Schlossberg, trumpet; David McK. Williams, pianist; Misses Ryerson, Cooke, Lee, Masin, Roth, Booth, Hancock, Mrs. Lawrence, Misses Campbell, Lee, Thea Campbell, Mueller, Mrs. Tindale; Messrs. Gray, White, Campbell, Price, Goepfer, Robinson, Stone, Dossert and Berryman.

OLIVE FREMSTAD TRIUMPHS

AS ISOLDE IN CHICAGO.

"Windy City" Pays Diva Homage.

In a performance of Wagner's immortal work given by the Chicago Opera Association, which opened recently in that city, Olive Fremstad captured her audience by the dominance and majesty of her interpretation. The newspapers next day came out with the headlines: "Great Audience Spellbound by Isolde. Fremstad Bewitches Thousands by Artistic Interpretation of Grand Opera Role." "Mme. Fremstad in Wagner Role Never Equaled." "Isolde First Real Opera. Fremstad Scores Triumph."

An appreciation in the Chicago Evening American reads: "Fremstad, Isolde, a singer of the most dominant physical personality and supreme artistry, towered like an inspired queen-goddess of mythology amid the atmospheric surroundings afforded by the magnificent stage settings and the excellent foils of her fellow artists. Although her Isolde is well known to Chicago music lovers, it can never lose its right to the most exuberant and enthusiastic praise. The voice of a vocal deity is hers, truly a glorious organ inexhaustible in its treasure of tone and color, invested with rare charm in lyric movements, clarion-clear in the most taxing dramatic phases of the complex and supremely difficult vocal score. One found oneself waiting to hear Fremstad even when others were singing. Her voice exercised as potent a magnetism as her physical interpretation. . . . Fremstad's Isolde is a mosaic of art which brings only one regret—that it cannot be immortal. But while it lives it is empirical."

The Daily News said: "Olive Fremstad's Isolde is too well known to require comment, as it is the standard for this country," while in the Tribune appeared: "Mme. Fremstad's Isolde needs no analysis in this place. Her regal style of singing and of acting the role is a tradition. Authority, experience, breadth of tone, and an heroic conception of its psychology have placed it among the big interpretations of our day."

In the Evening Post review was stated in part: "Olive Fremstad was the princess in every move and gesture, a regal creature for whom kings and heroes would fight to the death. It was not merely the majesty of her bearing, but the indomitable will that animated her and gave the distinction of one to the manner born. Whence the great

artists derive this quality of distinction is one of the mysteries of life, but from somewhere it came to Mme. Fremstad and both in mind and body she was cast in the heroic mold. . . . The audience greeted her at the end of each act with the homage that was her due."

The Examiner declared: "It would be impossible to do Mme. Fremstad's Isolde the justice that Olive Fremstad does to Wagner's Isolde. Fremstad so far exceeded Wagner's intentions that she made a perfectly believable girl out of Wagner's woman. Her interpretation is so simple that I did not notice immediately how transcendently unusual it was."

Besides her appearances in opera this season, which include guest performances with the Boston-Pavlowa and Chicago companies, Mme. Fremstad is giving many concerts throughout the country under the direction of the Booking and Promoting Corporation, Aeolian Hall, New York, of which Maximilian Elser, Jr., is president.

COMPOSERS ARE GOING TO

PITTSBURGH TO HEAR MALE CHORUS.

Marie Kaiser Will Assist Chorus.

The program of the Pittsburgh Male Chorus for its first regular concert at Carnegie Hall, December 10, is quite unique. Director James Stephen Martin always has the best interest of American composers at heart, and whenever consistent with the dignity of his program is glad to introduce works of merit. Composers to be represented on this program are Homer B. Hatch, of Cleveland; Max Bruch, Edward MacDowell, Coleridge-Taylor, Leoncavallo and Frederic Stevenson.

Both Mr. Hatch and Mr. Robinson will be present to hear this first rendition of their compositions, which are dedicated to the Pittsburgh Male Chorus and its director.

Marie Kaiser, of New York, the charming and brilliant young soprano, will be the assisting artist and sing the obligato to a motet of Frederic Stevenson.

The work of the male chorus will, as usual, dominate the program, in accordance with the policy and request of its membership and repeated many times in the past ten years. This desire to hear so much of the chorus means much strenuous rehearsing, but the compliment implied is a great stimulus to the enthusiastic efforts. The artistic result of such a policy has won splendid recognition from the Pittsburgh musical public, as the associate membership has reached the 600 mark. There will be no public sale of tickets hereafter, only associate members having the privilege of buying the few extra seats.

Sousa Sunday Evening Concert.

At the Sunday, December 5, Sousa concert at the Hippodrome, New York, Belle Storey sang an aria from Mozart's "Magic Flute" and one from Puccini's "Madam Butterfly." Herbert L. Clarke, cornetist, played his own composition, "The Debutante."

The program numbers for the band were as follows: Overture, "Fra Diavolo" (Auber), suite, "Carmen"



FRANCES NASH AND GEORGE HAMLIN, WHO HAVE JUST CLOSED A TOUR OF THE MIDDLE WEST IN JOINT RECITALS.

(Bizet), gems from "The Mikado" (Sullivan), "The Band Came Back" (Sousa), "Spring Morning" (Lacombe), "The New York Hippodrome," "Semper Fidelis" (Sousa).

There were the usual encores and enthusiastic applause on the part of the many Sousa admirers present.

DOSTAL'S BROOKLYN SUCCESS.

With George Dostal featured as one of the attractions, it was not surprising that the Academy of Music in Brooklyn was completely sold out on Sunday night, November 28, when the tenor appeared for the Brooklyn Fund for Polish Relief in its first big concert for the season. Aside from the good financial results of the concert, it was an artistic success for the tenor. This was Dostal's first appearance in Brooklyn, and his singing on this evening was proclaimed by the Brooklyn critics to be a triumph of lyric revelations.

The Brooklyn Citizen stated that, judging from his work on this program, it would not be an exaggeration to rank him with the greatest tenors of today. "The voice," it said, "was flawlessly pure and of superb richness," and "he sang with superb sympathy and perfect control." In a similar style the Brooklyn Tablet was moved to say that "in reaching the climax in 'Deserto in Terra,' from Donizetti's 'Don Sebastian,' Mr. Dostal so charmed the audience that he fairly lifted them from their chairs as he struck the top D flat, and a burst of applause came in the midst of his singing." In further statements it said that "there is not another tenor on the American concert stage today who possesses such an exceptional range in the upper register. With a D flat above high C, he possesses the highest tone ever called for in the published song literature of the ancient or modern classics. Dostal can sing two or three wonderful tones above the D flat that are necessarily denied the public, since composers neglected taking into consideration the possibilities of a voice like his ever existing, and that this singer gives promise of becoming the first really great tenor that this country has ever produced."

Dostal's every appearance in this country since his return from Italy, where he was heard for several years in opera, has won for him immediate success—the case in the instance of his first appearance in Brooklyn.

"His voice is remarkable for its remarkable range and its beautiful ringing quality; its warmth and original coloring and the marvelous interpretation he lends to it." The above statement represents the sentiment of one of the Florence operatic critics.

DAVID AND CLARA MANNES SONATA RECITAL.

This Concludes Series of Three.

Mr. and Mrs. David Mannes gave their third and last of this season's sonata recitals on Monday evening, December 6, at Aeolian Hall, New York. At each recital this season an increased attendance was noticeable, which speaks well for the popularity enjoyed by these artists.

Mr. and Mrs. Mannes opened the program with Brahms' sonata in G major, op. 78, No. 1, which they played with artistic finish. Bach's sonata, "The Musical Offering" (first time), in C minor for flute, violin and piano, followed; Georges Barrère, flutist, was the assisting artist in this work, as well as in Gluck's sonata in G minor (first time), for flute, violin and piano. Their tone coloring and general ensemble work was all that could be desired. Compositions possessing such real beauties should be presented often.

The concert closed with César Franck's sonata in A major, for violin and piano, brilliantly played by Mr. and Mrs. Mannes.

Famous Violinist and Teacher Dead.

Gustav Hollaender, violinist and teacher, is dead in Berlin. He was sixty years old.

Gustav Hollaender was born in Leobschütz, Upper Silesia, February 15, 1855, and was taught the violin by his father, a physician. He appeared in public when very young. In 1875 he became the head violin teacher at Kulak's Academy, and was appointed royal chamber musician. From 1878 to 1881 the artist gave a series of concerts in Berlin, and then became leader of the Gürzenich orchestral concerts and teacher at the Cologne Conservatorium. For some years he was the leader of the Cologne String Quartet.

Gustav Hollaender was appointed director of the Stern Conservatorium, in Berlin, in 1894. He made many concert tours through Germany, Holland and Belgium. He wrote much music, including an excellent violin concerto.

Death of Gustave Wanda.

Gustave Wanda, an Austrian composer, died on Sunday at the Alexandra Palace internment camp in London. The authorities had arranged to release him to come to this country, where he was to conduct his opera, "These Unmarried Husbands."

EDVINA SCORES AS LOUISE.

Soprano Arouses Enthusiasm for Splendid Singing.

Louise Edvina, with the Chicago Opera Association, in the recent production of Charpentier's "Louise," won the unanimous praise of the Chicago press as follows:

"Louise Edvina in 'Louise' Triumphs."

"Mme. Edvina trusted to the beauty of her voice to express the meaning of the story, and her faith was justified, for she sang the music with well nigh perfect charm. The



Photograph by the Dover Street Studios, Ltd., London, W.

LOUISE EDVINA
In title role in Zandonai's "Francesca da Rimini."

famous aria at the beginning of the third act was exquisitely given, with a depth of feeling which made it seem the utterance of first love's joyous surrender, and such perfect control of vocal resources that one had no thought save for the grace of it.

"In the final act her singing was magnificent, even though this ponderous word would hardly seem to fit her slight and graceful figure. But it was magnificent for all that, because of the intensity of conviction and the sustained power with which she held the mood to the final note."—Evening Post.

"Edvina Scores in Revival of Opera 'Louise.'"

"Mme. Edvina faced a nerve racking test by debut in one of Miss Garden's roles. She won her honors, however, on both singing and acting counts. No such musical interpretation in any performance here of 'Louise' has had the pure, free, caressing tone of her voice.

"Mme. Edvina's tone may not be dubbed 'cold,' and so dismissed. To be sure, it is almost of the coloratura type in its clarity. Yet it has a soft richness that shades eloquently from the rapturous delight of the girl in love through moods of anger against the worried mother, of fear and torture among the ribald companions of the workshop, of rhapsodic joy in passionate love, of remorse, of vindictive spite that sends her finally to the boulevards an outcast."—Tribune.

"Edvina Charms Opera Patrons."

"Charpentier's musical romance is something more than a characterization. Often Miss Garden forgot that it is a vocal composition; Mme. Edvina never allowed that important circumstance to slip from her memory. The singing that she accomplished in the work was beautiful, indeed. That eminent air, 'Depuis le jour,' never has been better intoned on or off the stage than it was last evening. Very seldom has it been sung as well.

"Nor was the beauty of this vocalization concerned with the technic of voice production alone. Mme. Edvina's tone is of rich and lovely quality. The emotion with which she colored Charpentier's strains was worthy of their inspiration. There was a species of virginal ecstasy in her 'Depuis le jour' that lent much larger fascination to it than Miss Garden's more fleshly interpretation had lent.

"It says much for Mme. Edvina's singing that her presentation of the air in the third act thawed a frigid house. There was great applause after she had narrated her ex-

perience of love, and never was applause better deserved."—Herald.

"Edvina's Louise Faultless."

"Louise Edvina forced us to register a fervent thank-offering to Maestro Campanini.

"He has given us a remarkably appealing and intelligent artist. It is difficult to decide whether to exhaust our vocabulary of praise entirely for her singing or to leave a litany or two for her unusual histrionic gifts. The voice is one of exceptional purity and distinction, yet no soprano possesses a warmer or more passionate timbre than Edvina.

"It was a rarely fine exhibition of vocal interpretation, and must have been a joy to the most callous and the most blasé hearer."—American.

Tenor Romani to Be Heard in Metropolis Shortly.

The New York debut of Romani will take place at Carnegie Hall, Friday evening, December 17, at 8:30 o'clock, for the benefit of the Italian families in America made destitute by the departure of the men called to Italy to fight.

Since the arrival in America of the young Italian tenor, who has been hailed as possessing the highest and one of the purest tenor voices of our time, there has been a constantly growing expectancy to hear him.

Among his numbers, Romani will sing the air, "Ecco ridente in cielo," from "The Barber of Seville," with the Rubini cadenza, which includes the high E natural—a performance which, it is claimed, no other tenor since Rubini has achieved. He also vocalizes the fast movement as it is written, running the chromatic scales that many tenors of the modern school have evaded. This means a revival

GIULIANO ROMANI.

Photo by International News Service.



Photo by International News Service.

GIULIANO ROMANI AS THE DUKE IN "RIGOLETTO."

of the "lost art" of the early part of the nineteenth century. It is claimed for Romani that neither brilliancy nor coloratura singing are the principal qualities of his art, however. He is said to possess a round, even voice of exquisite timbre, well adapted to the sustained melodies of Bellini and Donizetti.

The presence of Romani among us makes possible the proper presentation of several of the most charming operas of the classic Italian school containing the continued sustained passages of the extreme highest tenor register.

Romani's practiced repertoire includes all of them. He sings Arturo in "I Puritani," Don Ottavio in "Don Giovanni," Nemorino in "L'Elisir d'Amour," Ernesto in "Don Pasquale," Elvino in "La Sonnambula," the Duke in "Rigoletto," Alfredo in "Traviata," etc. The tenor part of Rossini's "Stabat Mater" is one of his best achievements. Modern roles of a lyric character, such as Rodolfo in "Bohème," Frederico in "L'Amico Fritz," etc., are also features of his repertoire. In the concert he is to give here, assisted by a large symphony orchestra and eminent soloists, he will sing a repertoire such as has rarely been attempted by a tenor anywhere. Much interest is evinced in the forthcoming debut of Romani.

Russian Trio Heard in Chamber Music.

The Russian Trio, consisting of Eugene, Michel and Arthur Bernstein, pianist, violinist and cellist, respectively, gave an interesting chamber music recital at the New York residence of Mrs. Charles Sherman Haight on Saturday afternoon, December 4. The trio had the assistance of Agnes Berry, soprano.

THE BYSTANDER.

**Mr. Hagel Apologizes—Leschetizky and d'Albert, the Rival Multi-Husbands—
Bruckner aus Linz und Torte aus Linz—"Cannon Off Stage"—The High
Salaried, Heavyweight Tenor.**

It makes me feel very sorry, in my screed about Schönberg last week unintentionally to have cast aspersions upon the two capable gentlemen who edit the musical department of the Philadelphia Ledger, Fullerton L. Waldo, of the Public Ledger, and Gilbert V. Seldes, of the Evening Ledger. I thank both these gentlemen for writing to assure me that the quotation I used, "After him a number of freaks have come to a transient glory as being more 'advanced' or more outrageous and have played in part on his reputation," was not written by either of them. The mistake is evidently due to somebody in the press clipping bureau, for most certainly the clipping from which I took the quotation was pasted onto the Philadelphia Public Ledger slip, though mistakenly.

Mr. Waldo was kind enough to send me a clipping showing his real attitude toward the new music, and it sums up so clearly and so simply just exactly what most of us think about the matter that I am going to take the liberty of quoting it here and thank Mr. Waldo for sending it to me: "One still finds it hard to believe that this is the authentic trend the music of the future will take if music clings to the ideal of beauty that it has evolved through the ages without ever finding a definition for it."

The death of Prof. Theodor Leschetizky calls to mind two little incidents related by a friend of the old master, who knew him well in Vienna. The professor's widow, as all the world knows, is his fourth wife. Eugen d'Albert, the pianist, is now married—as all the world also knows—to his fifth wife. One day d'Albert went to call upon Leschetizky. As he entered, Leschetizky, slyly smiling, greeted him with, "Kommen Sie als College—oder kommen Sie als Rathfräger über Scheidungsprozesse?" To translate, "Do you come as a brother musician, or are you looking for advice about divorce suits?"

On another occasion he said of a former Mrs. Leschetizky, "I don't think it is in good taste for her to move into this neighborhood, even though she does send me my favorite cake once a week."

Everybody knows the old joke, "What is the best thing in Philadelphia?" the answer being, "The express to New York." Now, if you had ever been in Linz, in Austria, you would appreciate what I mean when I apply the same joke to that little nest and answer, "The boat to Vienna." For that trip down the Danube from Linz to Vienna is one of the most beautiful river trips in the civilized parts of the world, rivalling the Rhine and only exceeded by the

highland section of the Hudson, which is finer than either of the others.

All of which was brought to mind by having gone to the Boston Symphony Concert last Thursday evening to hear Fritz Kreisler play the Beethoven concerto and having accidentally arrived early enough to be compelled to hear part of the last movement of the Bruckner seventh.

Anton Bruckner spent some twelve years in this little town of Linz (if Grove is right), and anybody who, as I once was, has been compelled to stay over night in that lethargic and somniferous little place, can easily understand that the influence of twelve years of that sort of thing would produce exactly the variety of "Kappelmeister-musik" which Bruckner has inflicted upon us. The influence of Vienna, whither he went in 1867, occasionally supplied him with a very likable theme. Even two or three likeable themes cannot, however, in their various pedantically worked out developments, interest us for an hour and five minutes—the playing time of the seventh.

For myself, I vastly prefer to Bruckner the other very famous product of Linz, namely, the Linzer Torte. The Linzer Torte is indeed a true symphony—in pie crust and jam.

One of the symphony conductors in this country, I have forgotten which, recently had on his program the overture to "Prinzessin Brambilla," an opera by Walter Braunfels. It just happens that I am one of the very few Americans who ever heard that opera in its entirety—not that I am proud of the fact, you understand, but at the same time look back to it with fond remembrance. Braunfels is a young Munich composer, a pupil of the late Felix Mottl and Mottl produced the work at the Munich Royal Opera. Just at the time, I happened to be a volunteer man-of-all-work in His Bavarian Majesty's Royal Opera House, and to me fell the enviable duty of being "the sound of cannon off-stage" in "Prinzessin Brambilla." I performed "the sound of cannon off-stage" with the aid of a large, loosely strung bass drum, a well padded drumstick, two pretty strong arms, and an unsurpassable conscientiousness; and, if I do say it who shouldn't, no detail of that opera was more perfectly thought out and executed than "the sound of cannon off-stage."

It was in this same work, which died an unmourned death after a few performances (much to my regret), that a young tenor, just having his trial year at the Munich Opera, was sacrificed. At the end of the second act the tenor is compelled to rush violently about the stage for several minutes, sword in hand, chasing after somebody. This same tenor weighed well over 200 pounds, and evidently the management thought it would be good training to bring him down to singable size, for the poor lad had to be the goat in this opera, which every one knew was foredoomed to failure. It had very many difficult details both in the music and in the stage business for principals and chorus alike, and the amount of time spent on the rehearsals was at least five times as much as that ever devoted to the performances.

My good friend John William Pelton Eck, who was then, and still is, the first repertor at the Munich Opera, claimed that this tenor was the highest paid singer in the house. If memory serves aright, he was getting 3,600 marks (approximately \$900) for that trial year, and, as he only sang something like four times, Eck reckoned his earnings at about \$225 a performance, considerably more than any other principal of the regular company. And speaking of John William Pelton Eck, the joke is most distinctly on him since the war began. Though born in Stuttgart, his father was a Russian citizen, and his mother an American woman, hence the name. He was educated at Petersburg, but practically all his musical career has been passed in Germany. However, he neglected to become a German citizen, and ever since the war has been compelled to report twice a day to the police, though luckily still allowed to retain his position in the opera house.

BYRON HAGEL.

Mme. Soder-Hueck Will Sing at Delmonico's.

Ada Soder-Hueck, the contralto and vocal authority, has been engaged to sing several groups of songs at a recital at the Delmonico Ballroom, Fifth avenue, New York, on December 12. The affair also will bring forward dramatic readings by the gifted playwright and actress, Ruth Helen Davis, and is under the personal auspices of

Ella Wheeler Wilcox and Mrs. Seymour Baruch. Leading persons of social and professional standing will be present.

Mme. Soder-Hueck, who has a contralto voice of exceptional range and beauty, which she handles with the skill of the artist, will give "O mon fils," from "Prophet," Meyerbeer, and groups of songs in German and English, as follows: "Der Tod und das Mädchen," Schubert; "Ständchen," Strauss; "Liebeslied" ("Samson and Delilah"), Saint-Saëns; "Cry of Rachel," Mary Turner Salter; "Will o' the Wisp," Spross.

William Parson will be accompanist.

FROM NEW YORK TO CIN'TI TO SEEK KUNWALD.

Eloise Roorbach Makes Long Journey Especially to Interview Conductor of Cincinnati Symphony Orchestra.

(From the Cincinnati Times-Star.)

Interest outside of Cincinnati in the work being done by the Cincinnati Symphony Orchestra was sufficient to bring Eloise Roorbach, associate editor of the Craftsman, to Cincinnati for a personal interview with Dr. Ernest Kunwald, Saturday. The Craftsman Magazine is publishing a series of articles on significant work being done in the musical world in the course of which Mrs. Roorbach has interviewed Dr. Strinsky, of the New York Philharmonic Orchestra; Artur Bodanzky, Wagnerian leader of the Metropolitan Opera, and Dr. Muck, of Boston. It is planned to publish the article concerning Dr. Kunwald next and to conclude the series with an interview with Dr. Stock, of Chicago. "I doubt if Cincinnati fully appreciate the advertising value, aside from the cultural importance of their musical organizations" said Mrs. Roorbach. "I remember when I was a girl growing up in Illinois, how we saved up money to attend the Cincinnati music festival. These things are far reaching, more vital than is ordinarily understood."

The magazine representative was much pleased by her talk with Dr. Kunwald, in the course of which the leader of the Cincinnati Symphony Orchestra traced the steady growth in public appreciation of the higher forms of music.

NEW PORTRAITS OF LESCHETIZKY.

Unique Photographs by an American Artist, Pauline Kruger Hamilton.

The photographs of the late Prof. Theodor Leschetizky printed on the opposite page were taken at his home in Vienna in 1912, by Mrs. Pauline Kruger Hamilton. Mrs. Hamilton is an American woman, who spent seven years in Vienna, and has risen very high in her profession, as the art of the pictures sufficiently prove. She had the honor of being appointed Court Photographer, a title which still belongs to her, and is the only American, man or woman, who has ever enjoyed that distinction.

Mrs. Hamilton is at present in New York, and has a studio at 29 West Thirty-third street. Aside from her professional work she is greatly interested in seeking means to relieve the war babies of Europe, who have been made orphans through the mischances of the war, and with this object in mind is organizing an artists' fete, which will be held at the Waldorf-Astoria Hotel the latter part of January.

Mrs. Hamilton has a very touching story to relate in connection with the photograph, which shows the venerable master standing before the bust of Beethoven in his garden. It was a raw, cool spring day when the pictures were taken. Professor Leschetizky, as Mrs. Hamilton posed him before the bust, removed his hat. She, fearing that he would take cold, begged him to put it on, which he did, as is shown in this photograph. She then wished to make another exposure of the same subject, but as she was preparing it the old gentleman looked at her and with the most genial of smiles said, "If you don't mind, I should like to take off my hat, standing so close to Beethoven." A companion picture was taken which shows him with the hat removed.

The photographs of Leschetizky are all copyrighted. They are printed here by special permission of Mrs. Hamilton and are the first reproductions that have ever been made of them. They are without doubt the finest pictures of the venerable master which have ever been made and will be treasured by the hundreds of Americans who have learned to know and value the Leschetizky way of playing the piano either directly from himself or from some of his numerous pupils who teach not only in the United States, but throughout the world; and also by the thousands of music lovers who have admired the playing of so many of his splendid pupils, from Paderewski on.



**BECHTEL
ALCOCK
TENOR**

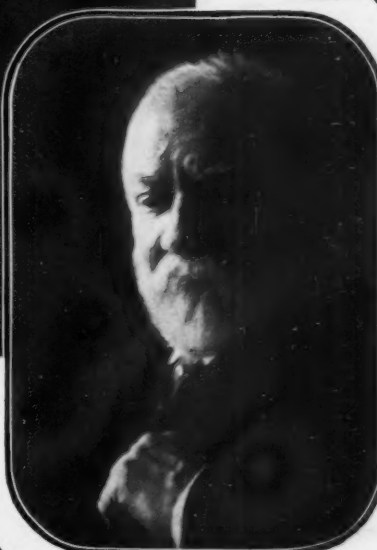
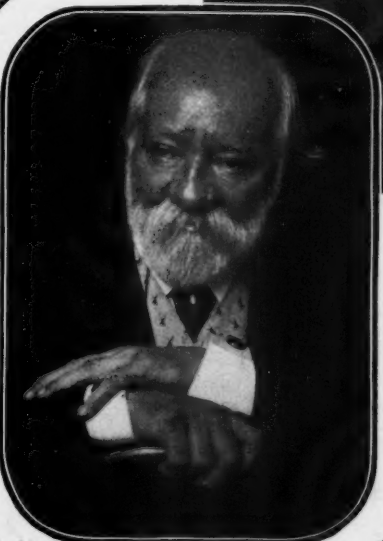
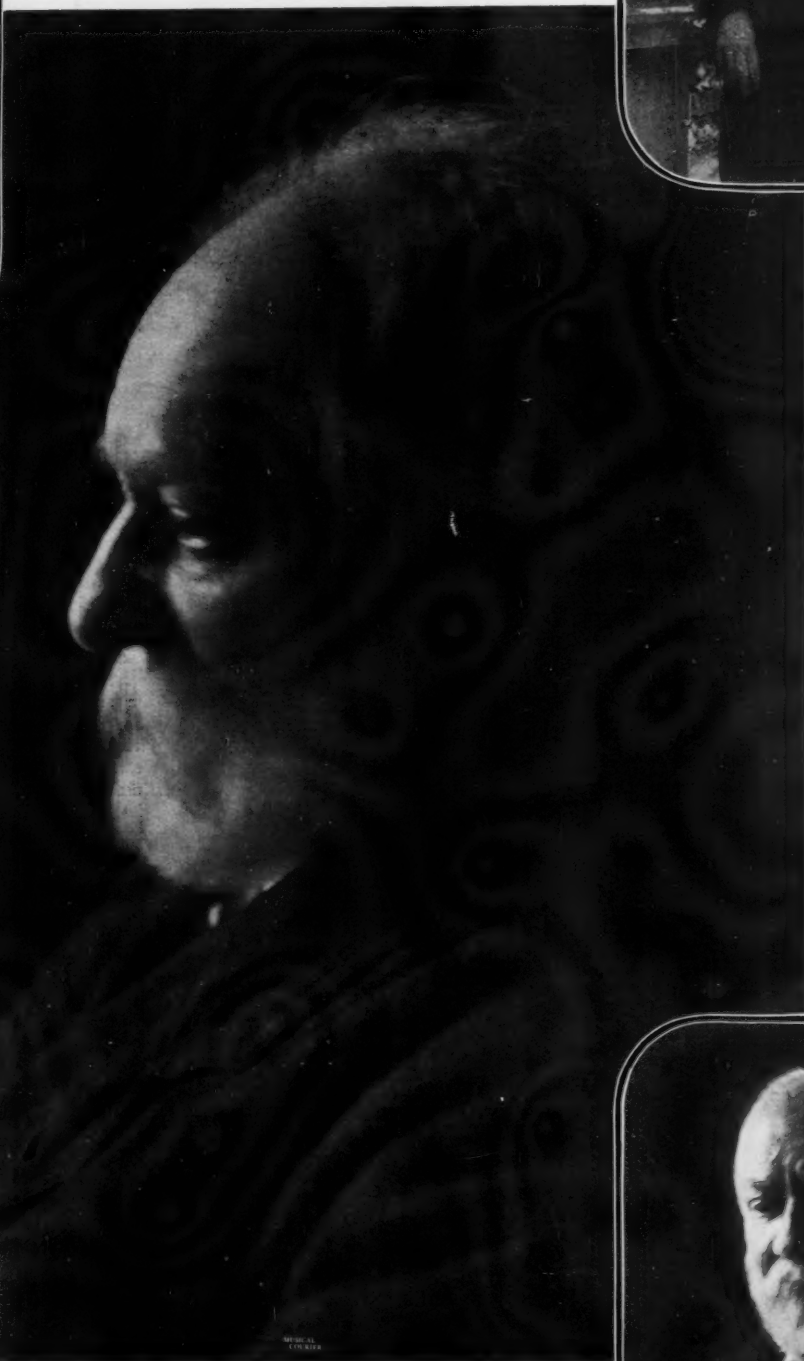
"A lyric tenor voice which he uses with much skill. Sang with verve and fine dramatic finish."—*Meriden, Conn., October 26, 1915.*

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LAST PHOTOGRAPHS OF PROF. THEODOR LESCHETIZKY.



Taken by Pauline Kruger Hamilton, Austrian Court Photographer (formerly of Vienna), 29 West Thirty-third street, New York.
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IMPERISHABLE DOUBLE BILL CROWDS THE METROPOLITAN.

Caruso as Canio and Amato as Tonio Move Vast Assemblage to Frenzied Demonstrations
—Bodanzky Conducts "Tristan and Isolde" with Rare Skill—Splendid "Trovatore"
Presentation—Brooklynites Witness Saturday Evening Performance of
"The Magic Flute."

"Tristan and Isolde," December 1.

Wagner's music and poem of love passion was on the whole a tonally and vocally satisfying performance at the Metropolitan, and even though there were moments when the principals failed to make the most of the singing and acting opportunities and the orchestra was guilty of technical slips (owing to lack of rehearsal, as some well informed lobby gossipers hinted), altogether the evening's work was imbued with artistic spirit and maintained a high average of dignity and effectiveness.

Artur Bodanzky presents the score with great breadth and impetus and yet he never allows his orchestra to rant or to vie with the singers in contests of dynamic force. He represses his men with an iron hand until they are reduced to a certain limited scale of tonal volume which he considers ideal and within those confines he allows them comparative freedom and with them achieves constant euphony and frequent compelling climaxes. The matter of a fortissimo is relative. It depends on the degree of the pianissimo. The Bodanzky system is delightful to the ear, and it enables the singers to bring their vocal art and their diction directly to the attention of the listener. None of the vehemence or passion of the "Tristan" score were missed by Bodanzky.

Melanie Kurt gave a moving impersonation of Isolde, mingling tenderness and pride with emotion and despair, and depicting those moods adequately in song and action. The quality of her high tones, however, was not always above the suspicion of being shrill, and at times she used unnecessary violence in the projection of her voice.

Jacques Urlus did not seem to throw himself very ardently into the part of Tristan. Both after drinking the potion and during the romantic episode in the garden, his love making was very gentlemanly and paled before the fervent contributions of Kurt's Isolde. The Urlus singing revealed many passages of vocal beauty, but was not entirely free from unnecessary and unpleasant throatiness.

Carl Braun gave the usual satisfactory King Marke exposition. It is a role which never is done badly. Hermann Weil invested Kurwenal with appropriate brusqueness and devotion. Carl Schlegel was the Melot, and Albert Reiss the Shepherd. An excellent, though small, part of the performance, was Max Bloch's singing of the few measures allotted to the unseen Sailor.

Margarete Matzenauer, the Brangaene, ranged high above even the hero and heroine of the opera, by virtue of her flawless singing, every tone being produced with care, with intelligent modulation, and with a degree of mellifluousness not always noticeable in Mme. Matzenauer's vocal efforts of former seasons. She now is one of those Metropolitan artists who belong to the class of the always dependable and always outstanding.

Double Bill, December 2.

"Cavalleria Rusticana" and "Pagliacci."

Margarete Matzenauer registered a triumph as Santuzza, a part into which she threw herself with all the fervor of her warm temperament and all the richness of her vivid imagination. She set forth with gripping intensity the various phases of the unhappy peasant girl's love, anger, despair, revenge and repentance. Vocally, Mme. Matzenauer mastered every requirement of the role, and sang not only with true Sicilian ardor, but also with a variety of color and nuance which reflected every shade of the contrasting emotions experienced by Santuzza. Having sung the deep toned role of Brangaene the evening before, in "Tristan and Isolde," Mme. Matzenauer's easy assumption of the soprano Santuzza's part was nothing short of phenomenal. She was applauded to the echo by a keenly understanding audience.

Luca Botta, the Turiddu, was not new in the role, and he repeated his virile and convincing portrayal, together with his polished and agreeably timbred singing. This artist always is earnest and well prepared, and in consequence he never fails to impress himself strikingly upon his hearers. Botta has the happy faculty, seemingly, of never being "out of voice."

Giuseppe de Luca, unfortunately, had not much to do as Alfio, but he did that little superlatively well, filling his impersonation with many telling details of histrionism and delivering his entrance song with rousing snap and fire. He is an artist of tremendous versatility and operatic technic, and his future appearances at our opera house are looked forward to with uncommon expectancy, as New

York already has taken this welcome visitor warmly to its heart.

Flora Perini, the Lola of the evening, looked attractive and sang prettily. Marie Mattfeld did well her old part of Lucia, which is small but important.

In "Pagliacci" the great combination of Caruso and Amato exerted its usual potent attraction, and doubtless was responsible for the packed house which greeted the imperishable double bill. Tenor and baritone were in faultless voice and gave of their best in song and action, with the result that the audience was in an uproar of delight and extended a Caruso welcome and an Amato ovation which never have been exceeded in regard to noisy demonstrativeness. Amato's Tonio remains a masterpiece of characterization and Caruso's "Ridi, Pagliacci," continues to sway the multitude and to sell the Victor records.

Ida Cajatti was not as brilliant or as pulchritudinous in the part of Nedda as some other sopranos New York has seen in the role, but she acted with a show of coquetry and sang with plenty of vehemence.

Gaetano Bavagnoli deserves praise for his continent and yet very resourceful handling of the orchestra. He invested the scores with much light and shade, brought forth all the lively color in the orchestration and struck the necessary note of passion without goading his players into fortissimo frenzy or challenging the singers to dynamic combat.

"The Barber of Seville," December 3.

Rossini's comic opera in three acts was heard for the second time this season on Friday evening, by an audience of ample proportions and enthusiasm. The cast was the same as at the Thanksgiving evening performance.

Giuseppe de Luca's singing should be an inspiration and model to devotees of pure bel canto. Smooth phrasing, unctuous, unforced tones, delicate and flowing runs, and a diction so perfect that even the uninitiated in the Italian language might have a feeling that he understood the trend of the text, make his delivery of the Rossini music a particular joy. De Luca's acting also was equally convincing. There was no indication even of any striving for effects.

Giacomo Damacco, the Count Almaviva, not as nervous as on previous occasions, sang and acted his way into the favor of the audience as well as into that of the very fair and fascinating Rosina, Frieda Hempel. The latter's captivating coloratura shines in the Rossini florid passages and the soprano's always winsome personality adapts itself naturally to the subtleties of the portrayal of the Italian maiden. Pompilio Malatesta's Dr. Bartolo conveyed the impression of unexaggerated comedy and good vocal delivery, which, with Adamo Didur's Basilio, brought forth excellently the contrasts intended by the composer.

The secondary roles, Marie Mattfeld as Berta, Vincenzo Reschiglian as Fiorello and Pietro Audisio, an Official, were acceptably portrayed.

Gaetano Baragnoli, the conductor, gave ample opportunity to the vocalists throughout to be easily heard and at the same time he supported them skillfully.

"Trovatore," December 4 (Matinee).

Marie Rappold took the role of Leonora and set it forth in able fashion, her version of the hapless lady being a very moving and exceedingly well sung one. Mme. Rappold's voice is in the full bloom of its effectiveness this season and she has come into the poise and grasp which are the inevitable results of experience when undergone by a singer of intelligence and real artistic instinct.

She never strives for exaggerated effect in action and never forces her tones or overdoes emotional simulation. The Leonora rendering rang true in all its phases and was a source of much delight to the connoisseurs among the listeners.

Giovanni Martinelli's vibrant and stimulating voice is an ideal one for the role of the romantically impetuous Manrico and the tenor made every moment of his work score tellingly. His high tones had power and sweetness and his legato and mezza voce phrases answered to all the nice requirements of bel canto. In appearance Martinelli made an attractive cavalier and his bearing had all the requisite grace and dash.

Pasquale Amato's Count di Luna is one of the altogether great impersonations to be seen at the Metropolitan. The force of his histrionism finds an excellent medium in the figure of the jealous nobleman and the impressive

measures which Verdi has written for the role offer ideal opportunities for the Amato vocalism and art of delivery. His achievements last Saturday stirred the audience to veritable storms of applause.

Margarete Ober was an Azucena so explosive that at times her acting verged on bald melodrama. In her singing, too, the stressful dynamics could have been handled with less driving force. Mme. Ober possesses exceptionally good vocal material, but justice compels the criticism that she does not always use it with the proper discretion—as she does in "Rosenkavalier," for instance. Marie Mattfeld was a seasoned and balanced Inez.

Under Giorgio Polacco's direction, "Trovatore" sounded as fresh and alluring as it did when Arturo Toscanini led it last season. The Polacco beat never becomes perfunctory and the maestro's imagination seems to be as active in the old stager operas as in the more swiftly moving modern works. Polacco was feted like a hero by the very large matinee audience.

Metropolitan Opera Concert.

Last Sunday's concert at the Metropolitan was given without the aid of an instrumental soloist.

Mabel Garrison, in the "Mignon" polonaise, revealed remarkable brilliancy in coloratura and captivated her hearers completely. Sophie Braslau delivered a "Favorita" aria with lovely voice and deep musical feeling. Pasquale Amato created a hurricane of enthusiasm with his compelling rendering of arias from "Faust" and "Barber of Seville." Tenor Dammacco sang a "L'Elisir d'Amore" excerpt and the four singers topped off the vocal part of the evening with a stirring version of the "Rigoletto" quartet.

The orchestra played Chabrier's "Espana" overture to "The Bartered Bride," Massenet's "Scenes Pittoresques," and the Strauss "Blue Danube" waltzes.

"Boheme," December 6.

An excellent "Boheme" performance was that of Monday evening, even though tenor Caruso lacked brilliance in his singing and soprano Cajatti sang off the key and shrilly as Musetta. Compensation was offered amply by the beautiful Mimi study of Mme. Alda, sung enchantingly, and the splendidly polished acting and compellingly agreeable tones of Giuseppe de Luca as Marcello. He gives a wonderfully convincing portrayal of the devil-may-care, quick tempered, whole hearted Bohemian. Giorgio Polacco conducted with telling effect.

BROOKLYN ACADEMY.

"Magic Flute," December 4.

This first performance of the season of the "Magic Flute," conducted by Artur Bodanzky, comes preliminary to the New York performance of next Wednesday evening, and therefore an extended notice will be reserved until after the Manhattan hearing. As a matter of record, the principal parts were distributed as follows: Pamina, Mme. Kurt; Pamino, Sembach; Zarastro, Henri Scott; Papageno, Goritz; Papagena, Edith Mason; Queen of Night, Frieda Hempel.

LUYSTER SUBSTITUTES IN CATHEDRAL CHOIR.

Teacher of Splendid System of Sight Singing.

Wilbur A. Luyster knowing the technic of the voice and being an expert sight reader as well, was engaged in the absence of Mr. Hooley, bass soloist at St. Patrick's Cathedral, New York, who has been ill since July. Mr. Luyster's voice is one of those rare and true basses, luscious in quality, and full and smooth throughout. Those who have listened to his deep, vibrant tones at the services in the Cathedral, have been charmed with his work.

Mr. Luyster has been heard but little of late, as he has been engaged successfully in promoting the art of singing music at sight as easily as one reads print from a book, preparing singers for church positions—and supervisors of music. He is an authorized representative of the Galin-Paris-Chevé system and directs the New York school, located at 220 Madison avenue, between Thirty-sixth and Thirty-seventh streets.

Nine-tenths of successful church solo singers owe their positions in a measure to the fact that they made sure they could read music before applying and securing positions. Without such valuable knowledge, a person is never sure; there is always an uncertainty which means that the singer never does as well as he should. But with this knowledge comes that assurance and confidence which enables a singer to do his best at all times. Such knowledge can be secured by any desiring to obtain church solo work. At present there are pupils of prominent New York teachers in Mr. Luyster's classes.

New classes will shortly be formed at the school.

"RHEINGOLD" IS IMPRESSIVELY PERFORMED BY CHICAGO OPERA.

Cleofonte Campanini's Forces Give Brilliant Account of Themselves in Prelude to Wagner's Trilogy—Metropolitan Opera Artists Appear—"Carmen" at Advanced Prices, Draws Capacity Attendance.

AUDITORIUM.

"Rheingold," November 28.

"Rheingold," the prelude to the trilogy, was given at the Auditorium before a capacity house last Sunday evening. The cast was as follows:

Wotan	Clarence Whitehill
Donner	Hector Dufranne
Froh	Warren Proctor
Loge	Francis MacLennan
Alberich	Wilhelm Beck
Mime	Octave Dua
Fasolt	James Goddard
Fafner	Carl von Cochems
Fricka	Julia Claussen
Freia	Marcia van Dresser
Erda	Ernestine Schumann-Heink
Woglinde	Minnie Jovelli
Wellgunde	Irene Pavlowska
Flosshilde	Cyrene van Gordon
Conductor, Egon Pollak.	

In last week's *MUSICAL COURIER* a telegram was published relative to this performance. To that short report may be added the following review, given to each singer of the cast:

Clarence Whitehill was a fine voiced Wotan. Mr. Whitehill's serious study of the various Wagnerian roles has made him an international figure in the musical world, and his delineation of one of his principal characters, the Father of Gods, was full of dignity and grandeur. Hector Dufranne was a thunderous Donner. Warren Proctor, a Chicago product, disclosed his fresh and sympathetic organ in the part of Froh. Francis MacLennan was excellent as Loge. After each new opera the good opinion formulated regarding this sterling artist is strengthened, as Mr. MacLennan is completely different in each personification. As Loge he made a distinct hit and was compared with Van Dyck, the best Loge heard in this city. Wilhelm Beck, who has not been given an opportunity to appear in a major part, proved beyond doubt that he should have a chance in bigger roles, as his presentation of Alberich was all that could be desired, vocally as well as histrionically.

The big surprise of the evening, however, was the Mime of Octave Dua, who could not have been improved upon, and as presented by the French tenor the role stood out prominently. It might also be said in favor of this young singer that in every part he has done so far he has given proof of being an artist in the best sense of the word, and considering that he had only two weeks to learn this difficult role, the results obtained are even more remarkable. His German diction is excellent and his make-up was capital.

Fasolt and Fafner were intrusted to James Goddard and Carl Cochems. These two young American basses stand quite a little over six feet and look every inch the giants they represented respectively. Mr. Goddard, who already has established himself as one of the most reliable singers in the Campanini company, disclosed his powerful voice to excellent advantage. Carl Cochems made his debut as Fafner—a role which he imbued with virility, and he sang the music allotted to the part with stentorian vigor. Mr. Cochems is an asset to the company, where he will hold his place among the front ranks of the Wagnerian singers.

Julia Claussen made a beautiful Fricka, pleasing to the eye, charming to the ear. Marcia van Dresser as Freia looked a picture of youth and love and sang the few passages given to the soprano most effectively. Erda was Ernestine Schumann-Heink. The famous contralto was in glorious fettle and though appearing in a very small part, she was without doubt a most potent factor in making the performance one of the most successful presentations given by the company. The Rhine daughters were sung by Minnie Jovelli, Irene Pavlowska and Cyrene van Gordon. They sang their bit with telling effect and rounded up an excellent cast.

The orchestra under Egon Pollak gave the real musical treat of the evening. The young German conductor understands the score thoroughly, and under his dependable baton the performance moved smoothly. Now that Mr. Pollak has learned the fine acoustics of the Auditorium, he obtains remarkable shading from his players and restrains his brassy, which are mellow and blend harmoniously with the balance of the cast. Pollak easily dominated the performance and much credit is due him for a meritorious performance, which will add greatly to the fame of Cleofonte Campanini as an operatic executive.

The change of scenery was done with accuracy, alacrity and noiselessly, thus showing that the general director of

the company has a stage manager who at last understands the mise en scene and who speaks a language that can be understood by his helpers. The performance of the "Rheingold" presaged well for other Wagnerian performances which are announced for each Sunday during the month of December.

"Tannhauser," November 29.

"Tannhäuser" was repeated on Monday evening with the same cast heard in the first presentation of that work here last week. MacLennan and Van Dresser again won the honors of the evening and were ably seconded by Whitehill, Goddard and De Philippe. Pollak conducted.

"Tosca," November 30.

Puccini's "Tosca" was sung at the Auditorium before a very large house on Tuesday evening. It is a pleasure to be able to state that the ensemble of the performance was excellent and that the orchestra, under the commanding leadership of Cleofonte Campanini, played superbly. With Campanini at the conductor's desk the orchestra gives always of its best and the reading was illuminating and in-



LUCIEN MURATORE IN "FAUST."

spiring. The Tosca was Geraldine Farrar, who has sung the role in Chicago many times, and she always pleases her audience, which showed approval on this occasion by bestowing upon the "guest" salvos of applause and recalling her time after time at the conclusion of the second act. Miss Farrar's delineation of the part is too well known to need comment here. Vocally, the singer was most effective, though some of her tones were cloudy and uneven and its quality, especially in the upper region, was acid and somewhat strident.

Bassi's Cavaradossi was excellent and he was compelled to repeat his third act aria, "E lucevan le stelle." Scarpia was entrusted to Ancona, who sang the role well, and his portrayal was different from any other Scarpia seen here. Signor Ancona may be right in making the tricky, wicked and foxy Scarpia a debonaire, good natured chief of police, who is a somewhat weak personage rather than a powerful man. As stated above, Signor Ancona's version may be the right one. It is a new study, yet it missed dramatic force and emotionalism. At times Signor Ancona's Scarpia was neither bad nor good—a man who felt somewhat guilty in giving the "third degree" to his victim and who should have been a good paterfamilias rather than a sensuous rascal. Constantin Nicolay gave prominence to the part of Angelotti, and was capital vocally as well as histrionically. The other roles were in capable hands and the success of the production reflected credit on the management.

"Monna Vanna," December 1.

With Lucien Muratore and Marguerite Beriza "Monna Vanna" was repeated Wednesday evening. Those two artists are favorites with the Chicago public, and both being in glorious voice were feted all through the perform-

ance, which was directed admirably by Cleofonte Campanini.

"Louise," December 2.

Charles Dalmores again was the vital voiced and vigorous Julien to Louise Edvina's vivid and graceful Louise. Dufranne gave pleasure anew as the father, and the smaller roles were acted and sung satisfactorily.

Charlier's conducting was praiseworthy.

"Carmen," December 3.

"Carmen," with Geraldine Farrar and Lucien Muratore, and with Campanini at the conductor's desk, was given outside the subscription on Friday evening. Though the scale of prices had been raised considerably, the orchestra seats selling for \$7 and many being sold at premiums of five and ten dollars above the regular price—every stall was taken, the boxes were filled with society people and the balconies crowded to capacity. The performance, which was awaited with great anticipation, was somewhat of a disappointment. Miss Farrar's "Carmen" was all that could be desired histrionically, but unfortunately the same thing cannot be written about her singing. The role is not ideal for her voice, and in fact she transposed the music on at least one occasion to half a key higher than originally written by the composer, and in the card trio this spoiled greatly the work of the two other singers, as the voices of the three women blended poorly, and one of the most effective numbers in the score received but little recognition at the hands of the hearers. It may be said further that the Chicago audience, so prompt to appreciate good work, also demonstrates its disapproval just as quickly, and this was shown after the singing of the "Habanera," by Miss Farrar, who concluded her solo amid silence. No hand stirred after the famous song, which is often, by the way, encored when well rendered. It was sung as though it were a funeral march. Miss Farrar dragged the number and Campanini's efforts to have her accelerate her singing came to naught, the singer refusing to follow the leader, who was compelled to let the star have her own way with the result mentioned. The "Seguidilla" was better rendered, though the high tones were of that strident quality so disturbing in Miss Farrar's voice. She was excellent as an actress and she gave unalloyed pleasure to the eye.

Muratore was at his best, though he, too, dragged the music given to Don José. "The Flower Song" was superbly rendered and the most popular tenor of the company was rewarded by salvos of applause.

The real star of the evening was Frances Alda. She was in glorious fettle and gave of her best. The "Je dis" in the third act was one of the best exhibitions of bel canto heard on this stage in many a day and the cool audience bestowed on the guest thunderous plaudits which broke the icy atmosphere felt all through the performance and due, no doubt, to the two principals dragging the lively music of Bizet. Not so with Mme. Alda. She sang the music as it was written and she is awarded first place with Signor Campanini for her genuine delineation of a commonplace role.

The Toreador was Dufranne. This role is not one of the best in this sterling artist's repertoire. The "Toreador" song, however, was applauded to the echo and had Signor Campanini desired, the Belgian baritone could have repeated the song. Yet it was due more to the popularity of the song than to his interpretation that the public's manifestation was so buoyant, as indeed Mr. Dufranne has many times sung the part with more telling effect than he did on this occasion when his voice sounded husky and tired. Mr. Dufranne has done especially good work in the various roles heard this season and let us hope that this will be his only off night during the present season.

Marcel Journet as Zuniga was capital. Likewise the Dancairo of Constantin Nicolay, one of the most versatile artists in the company. Mr. Nicolay sings everything—bass, baritone and tenor—and often is entrusted with character roles which he portrays especially well, and his Dancairo is one of his best. Myrna Sharlow was Frasquita and Irene Pavlowska, Mercedes.

The feature of the opera was the beautiful reading given the score by Campanini and his men. Campanini must have suffered all through the evening when Miss Farrar and Mr. Muratore would not look at his baton, but when the two stars were out of the picture Campanini brought the chorus and other principals to altitudes seldom reached this season by this company. The genial conductor deserved better support from his singers. They should follow his beat and surely under his forceful command they would go toward victory instead of going down to defeat as some of them did on this memorable presentation of Bizet's masterpiece, which was sacrilegiously sung by two of the world's best known artists.

"L'Amore del Tre Re," December 4 (Matinee).

One of the novelties that Campanini had reserved for this season was "L'Amore del Tre Re," which had on this occasion its premiere by the Chicago Opera Association. The work was, however, not presented for the first time here by Campanini's forces, as the Boston Grand Opera

Company, under the management of Max Rabinoff, gave the initial performance of Montemezzi's lyric drama two months previous to this afternoon's presentation. Ferrari-Fontana, who has sung the role of Avito with the Boston and Metropolitan Opera Companies, was entrusted with the difficult part, which he conquered in his customary highly artistic manner and achieved as big a success at this, his debut with the Chicago organization, as with the Eastern organization.

Louise Edvina's portrayal of Fiora was a study long to be remembered for its simplicity, skillfulness and tranquillity. Mme. Edvina's histrionic delineation would have been a credit to a Marlowe or a Barrymore. Her acting was excellent, and every episode in the tragedy revolved smoothly around the star of the afternoon, who, vocally also, gave entire satisfaction. Mme. Edvina seems to be at her best in roles that demand poetic insight, repose and youthfulness. She is no doubt a wonderful Juliet, and it would be interesting to hear her in that part opposite to Lucien Muratore as Romeo.

Clarence Whitehill was a sonorous Archibaldo—a role well suited to him, as his physique and stage deportment are in accordance with the picture he portrayed, and besides the baritone's big organ had many chances to disclose itself in the music given to the blind King. Mr. Whitehill made every opportunity count and was a potent factor in the success of the opera.

Graham Marr in the difficult and taxing role of Manfred came up to the high standard of his colleagues. No better words of praise can be given to this young American baritone. The minor roles all were entrusted to reliable singers, and thus the ensemble of the performance was of the high order of perfection now always to be expected during the Campanini regime.

Ferrari conducted, and he, too, deserves words of praise for the clear reading he gave of the score.

"Il Trovatore," December 4 (Evening).

The popular price performance on Saturday night was again well attended and the devotees of old Italian opera had many reasons to be satisfied with the cast billed for the evening. Rachel Frease-Green made her reappearance with the company as Leonora—a role in which she won much success in previous seasons and in which she scored heavily on this occasion. Eleonora de Cisneros was the Azucena, which she voiced and acted superbly. Her singing of "Stride la vampa" caused a furore and indeed never was a success more deserved than that of De Cisneros, who covered herself with glory and won the hearts of the dilettante, who are always on hand on Saturday night.

Hazel Eden, who has been heard since the beginning of the season in several roles, did most creditable work as Inez.

A new tenor, Corallo, made his debut as Manrico, and with Ancona (the Di Luna) and Nicolay Ferrando, shared in the honors of the evening.

The performance was under the general supervision of Attilio Parelli, whose presence at the conductor's desk is especially valuable to the younger element of the company, as he always gives them courage and assurance.

Carrie Bridewell Heard in Concert at Cooper Union.

Carrie Bridewell, contralto, gave a concert at Cooper Union, New York City, on Thursday evening, December 2, assisted by Arthur Hartmann, violinist, and Alberto Bimboni at the piano. Mme. Bridewell sang a group in Italian by Falconieri, Cesti and Wolf-Ferrari especially well, winning her audience immediately by the beauty of her voice and her artistic manner of interpretation. A group of five French songs was delightfully given and aroused enthusiastic applause. Rogers, Carpenter and Arthur Foote represented the songs in English, which she sang with much charm.

Mr. Hartmann played Mendelssohn's concerto for violin and works by Tschaiikowsky and Paganini, as well as his own "Souvenir," a charming and altogether delightful bit of work. The Hartmann playing has long been a source of delight to all his hearers, and, to judge from the applause, this occasion was no exception.

Pittsburgh Soprano Pleases in West End Musicale.

Sophia Kassmir, soprano, recently sang with much success at a musicale given by Mrs. Hirsch, of West End avenue, New York. This gifted Pittsburgh singer gave a program of songs by modern composers, delighting her audience with the beauty of her voice and her excellent musicianship.

Skovgaard's Dates for Next Week.

Axel Skovgaard will fill the following dates next week, which will take him into Wyoming, Utah and Idaho:

December 13—Rawlins, Wyo.
December 16—Salt Lake City, Utah.
December 17—Ogden, Utah.
December 18—Pocatello, Idaho.

BOSTON OPERA ATTENDANCE INCREASES.

Third Week Adds Many New Attractions—First Performances of "Otello," "Faust," "Rigoletto" and "Cavalleria Rusticana"—"Boheme" and "Butterfly" Repeated.

BOSTON OPERA HOUSE.

"Otello," November 29.

Not during the entire season has a performance of more brilliance been given than that of "Otello" on Monday night. Zenatello in the guise of the Moor achieved his greatest success. From the moment of his triumphant entrance until the curtain dropped upon the grisly scene in Desdemona's chamber, his singing was superb and his impersonation inspired. Splendid, too, was Villani's Desdemona. Her voice was never more effective, nor her portrayal more convincing. As Emilia, Leveroni ably supported the lead, and the final scene gained significance in the rich beauty and warm sympathy of her contralto. What Baklanoff's conception of Iago lacked in subtlety, it atoned for in sincerity. It is not his best role, but he sang it well and with his usual vigor and directness. With Boscacci as Cassio, Ananian as Montano, Kaufman as Ludovico and Aleotti as Roderigo, all the lesser parts proved eminently well filled. Mr. Moranzoni's excellent reading of the score was not the least commendable feature of the performance.

"Boheme," November 30.

Villani replaced Teyte, and Martin, Botta. Other roles remained unchanged from the performance of the previous week. Mr. Moranzoni again conducted, and as before, the ballet "Chopiniana" followed the opera.

"Faust," December 1.

For the first time here, "Faust" was presented with the complete original ballet, "Walpurgis Night." The innovation was strikingly successful. Mme. Pavlowa and her company have done nothing that was more acceptable, and the entire opera gained in force thereby. After the ballet the outstanding feature of the performance was Baklanoff's Mephistopheles. Thoroughly original in conception, the impersonation was refreshing throughout. Nowhere was it overdrawn, yet everywhere was it different. Few will forget the menacing aspect and brooding eyes of the tall, sinister figure standing immobile against the church pillar or the demoniac laughter that struck portentously into the love scene. Felice Lyne was charming as Marguerite. She succeeded in preserving the sweet girlishness of the character without sacrificing one whit of its significance, while vocally she was eminently satisfactory. Zenatello's Faust lacked initiative; he was a little too youthful in his love-making. However, he sang ardently and well. Leveroni's Martha and Chalmers' Valentin were each excellently conceived and splendidly delivered. Elizabeth Campbell was a stunning figure as Siebel, but Puliti's Wagner left much to be desired. Mr. Moranzoni and Mr. Schmid both conducted excellently.

"Cavalleria Rusticana," December 2.

Mme. Villani gave an impassioned and impressive impersonation of Santuzza, the peasant woman torn between love and hate. She sang with dramatic fervor and much beauty. Martin's Turiddu is one of his best roles. Mr. Puliti sang vigorously as Alfio, but failed to adorn the part. Miss Clement was Lola and Miss Davies, Lucia. Mr. Jacchia conducted.

After the opera, "Raymonda," a dramatic ballet in two acts, with music by Glazounow, was presented by Anna Pavlowa, Alexandre Volinine and the entire Ballet Russe. The piece was first seen here last March. It is medieval and picturesque. Mme. Pavlowa as Raymonda excited much admiration by her superb dancing and pantomime. Ivan Clustine, who arranged the ballet, impersonated the lover, Abdurachman.

"La Muta di Portici," December 3.

There were no change in the cast presented the previous week. The performance gained in repetition. The audience was as large as before and as enthusiastic.

"Rigoletto," December 4 (Matinee).

The cast was as follows:

Gilda	Felice Lyne
Maddalena	Elvira Leveroni
Giovanna	Phyllis Davies
Contessa di Ceprano	Elizabeth Campbell
Duca di Mantua	Luca Botta
Rigoletto	George Baklanoff
Sparafucile	Jose Mardones
Monterone	Paolo Ananian
Borsa	Romeo Boscacci
Marullo	Alfred Kaufman
Seprano	Palinoro Aleotti

Conductor, Agide Jacchia.

Baklanoff's Rigoletto is familiar to Boston. He appeared first in the role here six years ago. His conception of the old jester is one of his most effective and af-

fecting parts. He was at his best vocally and excelled in the monologue. Miss Lyne's Gilda is also no stranger to Boston. The role is well suited to her. She gave a delightfully girlish impersonation and sang with conspicuously beautiful vocalization. This is a real "Lyne" part, and she repeated her former Boston triumph. Miss Leveroni impersonated Maddalena with coquettish abandon and charming spirit. Her singing, as usual, gave much pleasure. Mardones was an excellent Sparafucile, and the small parts were all well cast.

At the close of the opera, Mme. Pavlowa and the Ballet Russe presented a suite of Spanish dances with music by Massenet, Moszkowski and Glazounow. The costuming was gorgeous and the dancing seductive in its voluptuousness. The suite is among the most interesting of Mme. Pavlowa's repertoire.

"Madame Butterfly," December 4 (Evening).

In response to numerous requests this opera was repeated on Saturday evening. There were no changes in the cast. The performance was followed by the "Invitation to the Dance," with music by Weber, and divertissements, Mme. Pavlowa and the entire ballet participating.

V. H. STRICKLAND.

TWO FAMOUS COURSES BY ALBERTO JONAS AT THE VON ENDE SCHOOL.

Normal Course for Teachers Only and Class in Interpretation to Be Conducted at the Von Ende School of Music on and After January 3, 1916, by Alberto Jonas, the Celebrated Piano Virtuoso and Pedagogue Late of Berlin.

Alberto Jonas, the Spanish piano virtuoso and pedagogue, whose artist class in Berlin, Germany has been crowded for the last ten years, by piano students from all over the world, and who, since the beginning of the present school year, has become a member of The von Ende School of Music, will conduct, on and after January 3, 1916, a normal course for teachers only. This is the same famous course that Mr. Jonas has given in Berlin until last year and which was attended by piano teachers from practically every musical country. This course comprises the entire theoretical and practical pedagogics of the piano. Those having completed this course will possess a complete scientific and practical knowledge of the various schools and methods of piano playing, as taught in Berlin, Vienna and Paris.

They will be shown how to achieve the quickest results with their pupils, how to promptly and efficaciously correct their defects and develop their natural gifts; they will know, thoroughly, the scope and worth of and the results to be achieved with the more widely known and accepted pedagogical works for piano; what exercises, what etudes, what pieces to choose according to the individual needs of the pupil. In short, they will have acquired a complete, scientific, theoretical and practical knowledge of how to teach the piano in the light of modern achievements, from the very beginning up to the highest grade of virtuosity.

In the class in interpretation, Alberto Jonas will personally explain and illustrate at the piano the characteristics of and the peculiarities inherent to the style of Bach, Scarlatti, Beethoven, Schubert, Mendelssohn, Weber, Chopin, Schumann, Liszt, Rubinstein and Brahms. The differences in the German, French, Italian, Russian and Spanish piano literature will be explained, and a session will be devoted to the modern compositions of Debussy, Ravel, Rene-Baton, Albeniz, Granados, Reger, Richard Strauss and others.

Mr. Jonas will explain the technical construction and the aesthetic and poetic development of some of the greatest works written for piano by the aforesaid composers. The technical difficulties of these piano pieces and the way to conquer them will be shown. Invaluable advice will be given in phrasing, style, pedaling and the art of playing in public without nervousness and with certainty of success. At each class lesson Mr. Jonas will play some of the master works which he has previously analyzed and explained. The class will be limited to twelve members and admission is open to any piano student of The von Ende School of Music as well as to outsiders.

Mrs. Volpe's Debut.

Mrs. Volpe, wife of Arnold Volpe, the conductor, will make her formal vocal debut in New York, January 16, at an orchestral concert to be led by her husband.

CHICAGO OPERA PATRONS.

Showing How Society and Musical Circles Mix Fraternally in Chicago.

The following were some of the boxholders at a recent performance of the Chicago Opera:

BOX 1—Mr. and Mrs. Campanini. Guests: Mr. and Mrs. Bassi. Miss Carmen Melis, Mr. Carliola.

BOX 3—Mrs. E. C. Dudley. Guests: Miss Dudley, Miss Prentiss, Mr. and Mrs. Laird Bell, Noel Talbot.

BOX 4—Mischa Elman. Guests: Alexander Raab, Mr. Gold.

BOX 5—Mrs. George F. Baldwin. Guests: Mrs. E. W. Lacroix, Boston; Mr. and Mrs. W. R. Wiley, Miss Leonora Hoyne, Jack Wiley.

BOX 7—Mr. and Mrs. H. L. Brand. Guests: Mr. and Mrs. T. J. Webb, Mr. and Mrs. A. S. Klein.

BOX 8—David Bispham. Guests: Mr. and Mrs. Rufus Steele, of San Francisco; Mrs. Carleton Porter Rex, Mr. and Mrs. Kilbourne Gordon, of New York.

BOX 9—Mr. and Mrs. John K. Saville, Mr. and Mrs. Dudley Palmer, Cyrus Mark.

BOX 10—Captain and Mme. Claussen. Guests: Mr. and Mrs. Justus P. Seeburg, Miss L. Burton, Miss Mabel Preston Hall.

BOX 11—Mr. and Mrs. Joseph M. Finn, Mr. and Mrs. A. Burger.

BOX 12—Mr. and Mrs. Thomas J. Kelly, of Omaha, Neb.

BOX 13—Mr. and Fred Cahn.

BOX 16—Mrs. E. S. Worthington. Guests: Mr. and Mrs. Charles Hamill, Mr. and Mrs. Charles L. Strobel, Arthur Heun.

BOX 20—Mme. Rose, Hazel Eden, Grace Grove.

BOX 21—Mrs. F. A. Devlin. Guests: Mrs. J. A. Knisely, Miss Devlin, Miss Marion Philbin, Miss O'Reilly, Joseph O'Reilly.

BOX 22—Miss Franks. Guests: Miss Francatelli, Miss Crouch, Miss Perkins, Mr. Borelli.

BOX 23—Mr. and Mrs. E. Moore, Mr. and Mrs. Ronald Webster.

BOX 33—Walter H. Wilson. Guests: Miss Irene Wilson, Mr. and Mrs. A. Lancaster, Walter O. Wilson.

BOX 34—Chauncey McCormick. Guests: Miss Mildred Blair, Mr. and Mrs. John Borden, John A. Carpenter.

BOX 35—R. W. Roloson. Guests: Mr. and Mrs. John G. Owen, Mr. and Mrs. Jesse Spalding, Miss Naomi Donnelly.

BOX 37—Mr. and Mrs. Frederick Murphy, of Hamilton, Ont. Guests: Mrs. Charles Townsend, Miss Ethel Carroll.

BOX 38—Mr. and Mrs. W. O. Nelson. Guests: Mr. and Mrs. Hugh McBirney, J. Allen Haines.

Luisa Villani as Madame Butterfly at Metropolitan.

It has been announced that Luisa Villani will sing the role of Madame Butterfly at the Metropolitan Opera House, New York, at the Saturday evening performance, December 11. Mme. Villani, who created the role of Fiora in "L'Amore dei Tre Re," at the world premiere, is at present a member of the Boston Grand Opera Company.

De Sadler Musicales.

The afternoon musicales at the home of Mr. and Mrs. de Sadler are steadily gaining in favor in New York musical life. On Sunday, December 5, there was an informal recital at which there were many Americans who had formerly visited the De Sadler home in Paris.

At this musicale the Misses Margaret and Helen Whitaker played, Margaret Whitaker the violin and Miss Helen the clavier. These young ladies are Americans, their home being in Boston. They were educated in Berlin and Paris, and gave their first concert in New York on November 15 with notable success. Mr. Folas, a young

pianist, played a Mendelssohn number very acceptably. He is a very talented young man and with careful study will develop into an important pianist.

FRANCESKA KASPAR LAWSON AND MAX LANDOW HEARD IN BALTIMORE.

First Harmonic Concert of the Season an Artistic Success.

Franceska Kaspar Lawson, soprano, and Max Landow, pianist, were soloists at the first concert of the season of the Harmonic Singing Society of Baltimore, which was given at Lehmann Hall on Tuesday evening, November 30. Mme. Lawson displayed a voice of wide range and great charm in the scene and air from Gounod's "Faust." At her second appearance Mrs. Lawson sang "Meine Liebe ist grün" (Brahms), "Dämon" (Stange) and "Spring" (Henschel). Especially enjoyed was her singing of the Brahms number, which served to display her thorough musicianship. Mrs. Arthur Fuerthmaier was an excellent accompanist.

In numbers by Chopin and Liszt, Mr. Landow delighted his audience. His interpretations were musicianly and his technic worthy of note.

Mendelssohn's "Ruy Blas" overture opened the program, and the orchestra was also heard in conjunction with the chorus in the fourth scene of "The Frithjof Sage" (Bruch) and in a chorus from "Salamis" (Gernsheim.) Two chorus numbers, sung à capella, served to display the excellent training given this organization by its director, John A. Klein. The soloists in the choral numbers were F. H. Weber, L. P. Dieterich and August Zeis.

Louis P. Dieterich, Hugo Steiner and C. E. Trinité make up the music committee of this organization, of which Edward Stichtenoth is president.

Maitland's First New York Recital, January 26.

Robert Maitland's first New York recital will take place on Wednesday afternoon, January 26, 1916. The program will include the Bach cantata, No. 56, written for bass solo and organ, and representative groups of songs by Schubert, Brahms and Wolf. The novelty will be Granville Bantock's remarkable setting of Hafiz poems, which Mr. Maitland produced in London at one of his song recitals, with the composer at the piano.

The songs are known as "Five Ghazals of Hafiz" and are published by Breitkopf & Härtel.

The orchestral score of these songs is dedicated to Mr. Maitland.

Mme. Dimitrieff in Vanderbilt Recital.

Nina Dimitrieff, Russian soprano, assisted by the Della Robbia Orchestra, Josef Fejer, conductor, gave a recital in the Della Robbia room of the Vanderbilt Hotel, New York, on December 5. Mme. Dimitrieff opened her program with the "Jewel Song" from "Faust," and sang numbers in French and English by Mana Zucca, Rachmaninoff, Bemberg, Arcadet, Lohr, Ware and Spross.

FUNERAL OF W. E. HASLAM.

Many Representative Musicians Present at Obsequies in Toronto.

Toronto, December 3, 1915.

The funeral of W. E. Haslam, the distinguished singing teacher, well known in New York, England and France, where he was an Officier d'Academie, Paris, was held at the residence of his friend, W. Claude Fox, Rosedale, Toronto, on the afternoon of November 29. Rev. Canon Plumptre, of St. James' Cathedral, officiated, and the pallbearers were Drs. F. H. Torrington and Ghent Wilson and W. Claude Fox, W. E. Rundle, A. M. Gorrie, W. S. O'Connor, W. O. Forsyth, A. R. Doherty, Edwin McKinley, J. B. Hutchins and R. Holmes. Among those present were Dr. A. S. Vogt, Dr. Albert Ham, Hector Charlesworth, Owen Staples, Mr. Stapells, Fred Lee, Thomas Dockray, Mr. Wood (president of the Toronto Operatic Society, of which Mr. Haslam was conductor), W. F. Milne and Mr. McHenry, of the Masonic Lodge, Dr. and Mrs. Ziegler, Mme. Reynolds-Reyburn, Mrs. Lynden, the Misses Lynden and Cecil Lynden, Mrs. R. T. Cuff, Mrs. Arthur Ingham, Mrs. Harland Smith, Mrs. Davis, George Barron, Mrs. G. Tower Ferguson, Clara C. Stiles and Nora K. Jackson.

In the assembly were pupils of the deceased musician, and many eyes were dim, for he was much revered. Among very beautiful floral tributes may be mentioned contributions from the Toronto Operatic Society, the Arts and Letters Club, the Masonic Lodge and his pupils. Violets and lilies of the valley from W. Claude Fox bore favorite words of Mr. Haslam: "There is no death: To live in the hearts of those we love is not to die." A laurel wreath graced the front door, through which the procession passed with quiet dignity to the motors and thence to Mount Pleasant Cemetery.

M. C. H.

"BOHEMIANS" REMEMBER JOSEFFY.

"The Bohemians," one of New York's musical clubs, devoted an evening last Monday, December 6, to memorializing the late Rafael Joseffy, one of the founders of the organization. Addresses were made by Rubin Goldmark and August Fraemcke. Elsenheimer's "The Angel's Lullaby," for basso solo, vocal quartet, string quartet and organ, was performed by Mrs. L. Jahn, soprano; Mrs. J. Corcoran, alto; Charles Kaiser, tenor; Fred Vogt, basso; Ludwig Marum, violin; Carl Tollefsen, violin; L. Bostelmann, viola; Gerald C. Maas, cello; Fred Short, organ. The composer directed. Max Heinrich sang Brahms' "Vier Ernste Lieder," accompanied by Carl Deis. Paolo Gallico played several Joseffy compositions. Among other musical persons present were: Ernest Hutcheson, Victor Herbert, Leonard Lieblich, Franz Kneisel, Louis Svecenski, Hans Letz, Carl Hein, Heinrich Meyn, Siegmund Herzog, Albert von Doenhoff, Leo Schulz, Richard Arnold, J. Gotsch, Albert Reiss, Gustave Becker, Max Vogrich, Richard Epstein, Walter Rothwell, Carl Fiqué, Victor Flechter, Victor Harris, Max Lieblich, Percy Goetschius, Frederick Steinway, Maximilian Pilzer, etc.

The Annual New York Song Recital
— OF —

MME. **CARRIE BRIDEWELL**

PRIMA DONNA CONTRALTO

will be given at

Aeolian Hall (Tues. Aft.) Dec. 14th 3 P. M.

PROGRAMME

1. ITALIAN.
a. Vezzoso e care.....(1559) Andrea Falconieri
b. Aria di Filaura.....(1669) Marco Cesti
c. Due Respetti, Modern.....Wolf-Ferrari

2. GERMAN.
a. Nacht und Träume.....Schubert
b. Lachen und Weinen.....Schubert
c. Der Todt das ist die Kühle Nacht.....Brahms
d. Lied des Harfenmachers.....Eugene Haile
e. Ich Glaube Lieber Schatz.....Max Reger

Mr. Romaine Simmons at the Piano.

3. ENGLISH.
a. Once at the Angelus.....Arthur Foote
b. Roses in Winter.....Arthur Foote
c. When the Misty Shadows Glide.....Carpenter
d. The Star.....Rogers

4. FRENCH.
a. En Barque.....G. Pierre
b. Les Berceaux.....Gabriel Faure
c. L'anneau d'Argent.....Chaminade
d. La Soir.....A. Thomas
e. Les Papillons.....E. Chausson

PHILADELPHIA
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WASHINGTON
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JAN. 12th

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JAN. 20th



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(Continued from page 13.)

singers from the Opera School, with Edoardo Sacerdote at the piano.

NOTES.

Gordon Campbell, the successful accompanist, appeared at the Blackstone Theatre, Sunday afternoon, on the Carl Freidberg program, supporting Mme. Lenska.

The third concert of the fourth season of the Sinai Orchestra was given Sunday evening, December 5, Arthur Dunham, conducting.

The Drake School of Music gave an interesting recital presenting its vocal and dramatic pupils at the Auditorium studios Thursday evening. Twelve pupils were presented and acquitted themselves most creditably.

TWO PHILHARMONIC CONCERTS.

A Saturday Night Popular Program and Sunday Matinee Bill Attract Large and Satisfied New York Audiences to Carnegie Hall—Conductor Josef Stransky and His Men Give Finished Performances—Francis Macmillen a Greatly Appreciated Soloist.

Its first concert in the series of four, to be given Saturday evenings at Carnegie Hall by the Philharmonic Society, took place on December 4 and presented a program consisting of Beethoven's "Coriolanus" overture and his fifth symphony, the Wagner "Prelude" and "Liebestod" from "Tristan and Isolde," the "Waldweben" from "Siegfried," and Liszt's "Les Preludes" and "Hungarian Storm March."

All the numbers on the program, except the Liszt march, have been played here frequently by the Philharmonic organization, and it is not necessary to comment on the performances of last Saturday more than to say that the orchestra and the conductor, Josef Stransky, were in superb fettle, and distinguished themselves by readings at once virile and poetic. Altogether the orchestra is at its height at the present time, both as regards tone production and technical equipment. The Beethoven symphony was a profoundly eloquent pronouncement, and the "Tristan" excerpt shone with a profusion of color and gripped the hearer with its intensely voiced passion.

Liszt's march is not one of his familiar or one of his distinguished compositions. Its theme is trite and the orchestral treatment, while brilliant, does not depart in any way from the usual formula which underlies the making of pieces which strive for such a surface appeal in theme, rhythm and harmony.

The Sunday Afternoon Concert.

Mr. Stransky's Sunday afternoon concert with the Philharmonic Orchestra, December 5, was a treat of tunes, real tunes, and good tunes, as a glance at the program will show:

Overture, "Fingal's Cave," Mendelssohn; symphony in B minor, unfinished, Schubert; overture, "Der Freischütz," Weber; scherzo, "Queen Mab," Berlioz; "Symphonie Espagnole," Lalo; ballet music, from "Henry VIII," Saint-Saëns.

In the Berlioz scherzo the orchestra gave a performance which for technical perfection will compare favorably with the work of any other orchestra in the world; and, to pick out two other features of special prominence, the exquisite tone of the cello choir in the first movement of the Schubert symphony and the brilliance of all the violins in the unison passage, unaccompanied, which opens the Saint-Saëns ballet suite, must be mentioned.

Josef Stransky conducted sympathetically throughout and is deserving of a special word for the orchestral part of the "Symphonie Espagnole."

Francis Macmillen was the soloist in this masterpiece of Lalo's, one of the most effective and interesting works for violin. His performance of it was one long crescendo of enjoyment for the listener. The artist's playing became warmer and warmer from measure to measure, and the rendering of the third movement was a most astonishing bit of musical and technical fireworks. His splendid legato phrasing in the second movement also calls for special praise. The audience approved very highly of what he did and showed it by calling him back to bow no less than seven times. He is an artist who has "found himself" and now ranks with the most interesting personalities and most effective performers in the violin world.

Day-Besekirsky Joint Recitals.

Louise Day, soprano, and Wassily Besekirsky, violinist, are engaged to appear in joint recitals at Schenectady and Rochester, January 1 and 2. These two artists will be heard during that same month in Buffalo, Syracuse and

Utica, and will then go on together to the Middle West to appear in several joint concerts.

Mr. Besekirsky is booked for a Canadian tour later in the season.

RUBEL TRIO MAKES SUCCESSFUL BOW.

Press Praises New Ensemble.

There are three young musicians in New York City who recently conceived the idea of banding themselves together to give special attention to a branch of musical art which has been altogether too much neglected, viz., the playing of trios. First they played for themselves and for pure love of music; then, as the excellent reception given them by press and public alike shows, they very wisely determined to appear in public. The ensemble is made up of Edith Rubel, violinist; Vera Poppe, cello, and Brenda Putnam, pianist. The following are a few of the notices which greeted their first concert at Aeolian Hall, Friday evening, November 26:

"As an organization, the players made a decided impression. Their work was excellent individually and they possessed the feeling for ensemble playing to a marked extent. As the methods of the pianist often determine more than any other one thing the success of any ensemble in which it figures, the playing of Brenda Putnam deserves special mention for its taste, animation, fine tonal quality, and withal its continence. But the work of all three was notable for many of the qualities that make for best results in the medium."—New York Times, November 27, 1915.

"The performance of the trio as a whole merited much praise. It disclosed good understanding, excellent tone and intonation and delightful taste and finish. The playing was very happy in the lighter numbers, and in the Brahms composition, though not at the players' best, there was still much to commend on the ground of musicianly feeling. Carefulness in tonal balance and the finer shades of nuance are matters the players will no doubt keep in

mind first of all in their future development. Their playing was heard by an audience of taste, and well received."—New York Sun, November 27, 1915.

"The three young women showed a most excellent ensemble, a delicacy of interpretation and a sprightliness of spirit that were altogether admirable, especially in the earlier music, which comprised an air of Johann Mattheson, Handel's 'Water Music' and two numbers of Rameau."—New York Tribune, November 27, 1915.

"A trio in gold brown! So must one name the new Rubel Trio, as the three young ladies last evening at Aeolian Hall, uniformly clad in this agreeable color, sat under the light of a gold-brown lampshade. And gold-brown, this warm, womanly color, is also the symbol of the playing of the young musicians, artistic, delicate, discreet, refined.

"The smaller and more delicate numbers were most successfully done. But it must also be said that they showed themselves as well thoroughly familiar with the old and stern Herr Brahms. The new trio made so good an impression through its artistic earnestness and honesty, through its positive knowledge and well directed effort, that one can in all seriousness proclaim the success of last evening's appearance."—Staats-Zeitung, November 27, 1915.

"Why no other string players ever entertained in public with little gems from classics of the centuries, goodness knows, and goodness won't tell. The Edith Rubel Trio made the first bow in Aeolian Hall last night. Nine numbers were on the program, and only one big one, a trio by Brahms. For the rest, Johann Mattheson, Handel, Rameau, Debussy, Suk, Cadman and Foote, it was all dainty miniatures. Miss Rubel, violin, with her associates, Vera Poppe, cello, and Brenda Putnam, piano, made a picture themselves on the darkened stage in dresses of white and gold."—New York Evening Sun, November 27, 1915.



Photo by Arnold Genthe.

EDITH RUBEL TRIO.

GIUSEPPE DE LUCA HAILED BY PUBLIC AND PRESS AS VALUED METROPOLITAN OPERA ACQUISITION.

New Baritone Gives Remarkable Delineation of the Role of Figaro in "The Barber of Seville."

It is said that opportunity knocks only once at a man's door. In the case of Giuseppe de Luca, the new baritone of the Metropolitan Opera Company, it seems hardly true. Opportunity knocked at his door in Italy, after that in South America, and now, for the third time, it has visited him in America; and he is remarked that Signor de Luca has been at home waiting for his visitor every time.

At eight o'clock Thursday evening, November 25, Giuseppe de Luca was merely a name in America; but at eight o'clock the next morning a goodly part of New York knew that he had once more jumped into instant fame as a baritone of the very first rank, and had proved, as Figaro in "The Barber of Seville," one of the best artists ever seen here in this role. And during the next week, the press had spread his fame abroad, so that all America knew of the sterling new artist who had joined the Metropolitan forces.

As the season goes on, however, the fact that Signor de Luca is not alone a light lyric baritone will be amply demonstrated. The first proof which he gave in America was his singing of the "Eri tu," from the "Ballo in Maschera," at the Metropolitan Opera concert the following Sunday night. The present writer, who has known de Luca's work abroad, chanced to see him for the first time as Alberich, in the "Rheingold." There is not a German baritone who can present the character better than he did. The transition from such a role to that of Figaro, equally well done, is absolute proof of a most astonishing versatility in his vocal and dramatic art.

Signor de Luca, a native Roman, began as a very young man to study singing at the Royal Academy of Santa Cecilia in Rome with Maestro Bersichini. His debut was made

only eight years ago (1907) in Gounod's "Faust" at Piacenza. He was then just under twenty-one years of age. His success was immediate and striking, and he immediately started on the splendid career which has taken him to all the principal theatres of Europe and South America. He has sung for seven seasons at La Scala in Milan, three at the San Carlo in Naples, and two at the Carlo Felice of Genoa, the three leading opera houses of Italy. Then he has had two seasons at the Regio of Turin, three at the San Carlo of Lisbon, three at Covent Garden, London. The Liceo of Barcelona has claimed him and he has sung at various times at Vienna, Petrograd, Moscow, Kiev and Odessa. One of his greatest successes was made at the Royal Opera at Bucharest, where he was specially commanded to sing for the king, the royal family and the principal members of the aristocracy, and personally decorated by the king for the excellencies of his art. In South America he met with equal triumph, singing there at Buenos Ayres, and in the principal houses of Chile, Brazil and Uruguay.

Signor de Luca is the youngest of the Italian operatic artists to have been decorated. Beside the honor conferred upon him by the King of Roumania, he has been decorated in Portugal, and the king of his native land, Italy, has granted him the special decoration called "Mutuo Proprio."

Giuseppe de Luca is the first artist to spring into instant fame at the Metropolitan for many seasons past, but any one who was privileged to witness his initial performance as Figaro in "The Barber of Seville" would not wonder at the unanimous chorus of praise which greeted him. He has a voice of most warm, sympathetic and agreeable quality, with an extraordinarily long range and even throughout; he has absolute command of every twist and turn of vocalism; the various colorings which he can impart to his voice, according to the needs of the situation, are truly remarkable; it would be hard to imagine a more perfect diction than he possesses; he has a natural histrionic gift which makes it possible for him to present every range of character, from the lightest lyric to the most dramatic or heroic role.

MRS. BOND HEARD IN HER

OWN SONGS AND READINGS.

Well Known Composer Makes Delightful Impression at Invitation Musicales.

Carrie Jacobs-Bond, the composer, assisted by Mrs. L. J. Selby, contralto, gave a very enjoyable evening of songs and readings of her own to a few invited musicians at the Hotel Wellington, New York, Sunday evening, December 5.

That exceptional understanding of human nature and decidedly optimistic note, which is a characteristic of all Mrs. Bond's works, impressed anew in the hearing of several of her most representative and more recent compositions. Mrs. Selby's rich and splendidly directed contralto was heard to advantage in "Compensation" and "My Soul." Mrs. Bond gave, very entertainingly, sketches from her "Old Man" stories, also accompanying herself at the piano, choice "Children's Songs" and songs "Of Color," as she chooses to term her works in "darkey" dialect.

Because of the ingratiating melodic content and the direct harmonic appeal of the Bond music, it is a pleasure of the most pronounced kind to spend an evening in the hearing of such heartfelt music. Its charm has been and is felt by multitudes of listeners all over the country, and last Sunday's occasion was no exception to the rule.

An impressive and yet remarkably inviting personality is Mrs. Bond's and the musicians who gathered to do her honor showed unmistakably their gratification at meeting the popular composer socially.

Christine Schutz a Busy Artist.

Christine Schutz is at present on tour in Pennsylvania, Ohio and New York, where her lovely contralto voice and delightful personality combine to win for her many sincere admirers. Among her important engagements may be mentioned appearances at Fremont, Ohio, on December 7, and at Elmira, N. Y., on the 10th. On the 8th she sang at Westminster College, New Wilmington, Pa.

On December 10 Miss Schutz is booked for an appearance at Ridgewood, N. J. New Yorkers will have another opportunity to hear this gifted young singer in January, when she will appear at a concert in Aeolian Hall. This artist is rapidly establishing a firm place for herself in the hearts of the musical public, which is as it should be.

Elizabeth Parks' Singing Greatly Enjoyed.

At the performance of Spohr's "Last Judgment," which was given at St. Paul's Chapel, Broadway and Vesey streets, New York, on November 30, under the direction of Edmund Jaques, the work of Elizabeth Parks, soprano, was especially remarked. There is a sincerity of purpose

and a beauty of voice which makes the singing of Miss Parks greatly enjoyed. December 2, she gave a concert at the Biltmore Hotel, New York, and on December 5 she appeared in Hoboken, N. J.

Among the engagements booked for Miss Parks in the immediate future are appearances at Miss Masters' School, Dobbs Ferry, N. Y., December 13; in a concert at the Hotel Plaza, New York, December 14; in Hackensack, N. J., on December 19, in the first production of "Emanuel," a new cantata by Chester B. Searle, the well known organist; December 22, in a performance of "The Messiah," at Yonkers, N. Y., under the direction of George Oscar Bowen.

MATTERS OF MUSICAL INTEREST IN MAINE.

Fall Festivals Promote Best in Music.

In the Portland (Me.) Express there recently appeared an interesting article entitled "Our Musical Taste," in which it was declared that the musical taste of Portland was constantly assuming a higher plane. "But gradually Portland's taste in music has been changing," says the Express. "There is a demand for more music and better music. . . . The mediocre will no longer serve. Portland people demand the best." The Express further states that there has been a change for the better as regards music, not only in concert, but in the theatre and moving picture show as well. And one of the factors in this movement undoubtedly is the festival held each fall under the direction of William Rogers Chapman, when the best in music is heard.

As announced in the Bangor News, the personnel of the Bangor Symphony Orchestra, H. M. Pullen, conductor, for this season is as follows:

Violins—H. C. Sawyer, James McCann, Charles Larsen, Maurice King, Miss McClure, Miss Haskell, J. L. O'Hara, H. J. Guild, Stanley Cayting, Miss Fifield, G. A. Deacon, E. Rice, Ira Barker, Azel Devoe, Harry Helson, Thomas Kane, Miss Sprague, James Chilcott, Mr. Robbins, Miss Flannigan, and Mr. Kanaley.

Violas—Joe Parker, Miss Barnes, Harold Doe, Mr. Craig, A. Johnson, and John Manchester.

Cellos—A. W. Sprague, R. J. Sawyer, J. D. Maxwell, Carl Currier, Charles Fenno, Miss Eldridge, Miss Fifield, Mr. Beatty.

Basses—E. A. Haley, A. I. Rowe and Elwood Clapp.

Flutes—William McC. Sawyer and Jack Freese.

Oboe—Henry Drummond.

Bassoons—Frank Robinson and Dr. Humphrey.

Clarinets—Alton Robinson and H. Currier.

Cornets—H. D. O'Neil, Mr. Rowe and Mr. Robbins.

Trombones—P. L. Leonard, Ben Shaw and Charles Fenno.

Horns—Howard Sawyer and Leyland Whipple.

Tympani—A. L. Pooler.

Drums, etc.—Mr. Shaw.



Pablo Casals

The Distinguished Spanish Cellist, generally recognized as one of the world's greatest living musicians, writes as follows concerning the

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NEWS OF THE WEEK IN NEW JERSEY CITIES.

Caruso Decides to Take Personal Interest in Paterson Tenor, Edward McNamara.

Newark Announces More Festival Artists—Musicians Soliciting Funds for Municipal Organ.

Schubert Glee Club Concert Promises to Draw Large Audience—More Singers Wanted in Festival Chorus.

Trenton Abandons Idea of Festival This Year.

December 6, 1915.

It has just been learned that Edward McNamara, the baritone, was recently introduced to Enrico Caruso by Senator William Hughes, of New Jersey, and that the great tenor was so greatly impressed with his voice after listening to a group of songs, that he will take a personal interest in him and offer individual advice and guidance to this talented young man.

Mr. McNamara, a member of the Paterson, N. J., police force, was a protégé of Mme. Schumann-Heink and is at present studying with Herbert Witherspoon. It will be remembered it was he who, in competition, was selected as the local soloist for the Paterson Music Festival three years ago. It was at this concert that Mme. Schumann-Heink, seated in the audience, first fully realized the possibilities of Mr. McNamara's voice, and from that time on took an added interest in him. His tours with the great contralto have won for him praiseworthy comments in all parts of the country.

Edward McNamara and Dorothea Fozard—two stars the Paterson Music Festival has made.

NEWARK.

More Festival Artists Announced—Concert Notes of Interest.

MORE ARTISTS ENGAGED FOR FESTIVAL.

The latest additions to the brilliant array of soloists engaged for the Newark festival (May 1-4), which is to open Newark's 250th anniversary celebration, include the following: May 2 (evening), school children's concert, Master William Brenen, boy soprano at Grace Church, New York, and Master Stoopack, the well known boy violinist; May 4 (matinee), Julia Culp, the popular Dutch Lieder singer.

James Harrod, tenor, and Frank Ormsby, bass, have also been engaged.

It is expected that the complete list of artists, as well as the complete programs will be ready for publication next week.

NEWARK MUSICIANS CLUB OPENS NEW QUARTERS.

Because of the continual growth of the Newark Musicians Club and the added expense of maintaining headquarters beside a recital room, it has become necessary for the club to change its address and concentrate all under one roof.

The new rooms of the club are located at 847 Broad street, opposite the Central Railroad depot. Considerable floor space has been secured and alterations are now in progress. In addition to a platform which is being built considerable changes are to be made.

The regular monthly meeting of the club will be held this coming Saturday evening in the new rooms, when a reception and social time will follow an attractive program.

At a meeting of the board of governors, held Saturday night in the Wiss Building rooms, nine new members were admitted and the following new committees appointed: Press committee, Robert Atwood, chairman; public concert committee, George Kirwan, chairman; committee on printing and advertising, John Campbell, chairman; committee on public affairs, Charles Grant Shaffer, chairman.

THE MUNICIPAL BUILDING.

The committee of one hundred has selected Broad and Camp streets as the site for the new municipal building. While the decision is causing considerable comment, it seems to the writer, at least, that a more suitable spot could not have been thought of. While business has been pushing north, to be sure, there must be sometime soon a turn southward.

Broad and Market streets, for some time to come at least, will remain the center of the city, and the site just chosen is only a five minute walk from the "Four Corners."

Now that the plot has been selected and plans for the building are soon to be under way, the attention of music lovers should be drawn to the new auditorium and the pipe organ which, it is proposed, shall be erected in it.

While it is hoped that the committee in charge will lay particular stress upon the acoustic properties of the new hall, as well as the numerous other details so important

and necessary, it is the writer's aim to direct attention particularly to the proposed municipal organ.

It was last March that the Municipal Organ Fund was started, but because of the uncertainty of a place in which to put the instrument, the proposed campaign for funds was temporarily discontinued. Now, however, that the auditorium is a certainty, every musician and music lover, as well as those interested in the building for other reasons, should enlist as a supporter and booster of this organ fund. Several private contributions have been promised and two or three organizations have agreed to give concerts or entertainments for this benefit.

All contributions or subscriptions should be sent to Uzal H. McCarter, president of the Fidelity Trust Company, who is treasurer of the Municipal Organ Fund. Wallace M. Scudder is chairman, and Thornton W. Allen, secretary.

NOTES.

Edwin Wickenhoefer, violinist; Clarence W. Williams, baritone, and Nellie Edwards, organist, are the soloists on the program to be given tomorrow night at the dedicatory service of the First Congregational Jube Memorial Church.

At the annual session of the Newark branch of the Woman's Political Union, held last Tuesday night, Florence Haines, was elected secretary, and Louise Westwood made a member of the executive board. Both are members of the Newark Musicians Club.

The Orpheus Club concert will take place in Wallace Hall, on Thursday night, under the direction of Arthur Mees. Anita Rio, soprano, will be the soloist.

Paderewski is due in Newark, at Krueger Auditorium, in recital on Saturday afternoon, December 11.

The Haydn Orchestra will give a concert at the Woman's Club, Orange, on Wednesday night, December 15.

Dai Buell, pianist, will be heard in recital at the Woman's Club of Orange on Friday night.

The Schubert Oratorio Society will inaugurate its thirty-seventh season with another performance of Handel's oratorio, "The Messiah," in the Palace Ballroom, Wednesday night, December 29. The soloists will be: Louise MacMahan, soprano; Gilderoy Scott, contralto; Theodore Karle, tenor, and Percy Hemus, bass. Louis Arthur Russell in the conductor.

The Max Jacobs String Quartet of New York, and Master Ward A. Lay, soprano soloist of the Cathedral of St. John the Divine, New York, will furnish the program for the second concert at the Robert Treat School next Friday night.

The Arion Singing Society will have as soloists at its concert, in Krueger Auditorium, December 14, Anna Busert, soprano; Arcady Bourstin, violinist, and thirty musicians from the New York Philharmonic Orchestra.

At the free municipal concert planned by the Common Council for Wednesday night in the West Side School, the soloists will be William Theuer, pianist; Herman Lohr, baritone; George J. Kirwan, tenor; Isabelle Huegel, soprano; Nicholas Tynan, baritone; Milton Scheininger, violinist; W. A. Theuer and E. Boyd Smock, accompanists.

The concert given in Wallace Hall last Wednesday night for the aid of the Home for the Friendless is reviewed in another column.

Last Sunday afternoon, at the First Congregational Jube Memorial Church, the dedication anthem performed at that time was written by Clarence W. Williams.

Kreisler is due here January 14, in Krueger Auditorium.

JERSEY CITY.

Date of Festival Chorus Rehearsal Changed for This Week Only—Schubert Club Concert the Feature of the Week—Other Concert Notes.

The first concert of the thirtieth season of the Schubert Glee Club, of Jersey City, Roy K. Falconer, conductor, will be held tomorrow evening, Tuesday, in the Dickinson High School and auditorium. The splendid reputation which this organization of male voices has established during this long period of time, has made of this club Jersey City's best known choral society. The concert Tuesday evening will undoubtedly draw a large audience.

The soloists on this occasion will be Estelle Wentworth, soprano; Marie Morrissey, contralto; Allen Hinckley, bass, and the Marsh String Quartet. The proceeds will be given to the Christ Hospital through the Abercrombie Guild.

The second Schubert concert of the season will be held on April 25, 1916.

At the dress rehearsal of the Schubert Club, held in the Dickinson High School, tonight, Col. George T. Vickers, president of the Jersey City Music Festival Association, will address the singers. Leon Gilmore, acting president, will also be heard.

FESTIVAL CHORUS CHANGES REHEARSAL DATE THIS WEEK.

Owing to the fact that the Lincoln High School had been engaged for another event prior to the selection of this hall for the Festival Chorus rehearsals, the singers who are to participate in the May festival will rehearse tomorrow night, Tuesday, instead of Thursday, this being the only night available this week.

Beginning next week, however, the rehearsals will be held regularly every Thursday night, and without interruption unless something unforeseen happens. The members who desire to attend the Schubert concert, it was announced last week, will be excused. New singers, not yet members but who would like to join, are urged to apply for membership cards at the rehearsal.

NOTES.

At the Lincoln High School, Thursday night, Mabel Mullins will be heard in "The Story of Polly." One of the features of the musical program will be the piano playing of Moritz E. Schwartz, and the singing of the Lafayette M. E. Trio.

A concert dansant will be held in Withrington Hall, on Friday evening, when the Virginia Powell Concert Company of New York will present the program.

TRENTON.

Festival Abandoned for This Season.

The fact that "Billy" Sunday is due in Trenton for a two months' stay, just prior to the time at which the music festival is usually held, has caused the musicians and music lovers of this city to feel that it would be best to wait until next season before resuming the festival concerts.

T. W. ALLEN.

Wiss Building, 671 Broad street, Newark, N. J.

MAY PETERSON, SARA GUROWITSCH AND ROYAL DADMUN IN NEWARK CONCERT.

Music League Artists Joint Concert.

Three of the most important artists of the Music League of America, May Peterson (soprano), Sara Gurowitsch (cellist), and Royal Dadmun (baritone) were heard in a concert in Newark on Wednesday evening, December 1. The concert, which was given in Wallace Hall for the benefit of the Home for the Friendless, was highly successful in every way. So varied and admirable was the program presented, and so enthusiastic was the reception given all three artists, that the concert is said to have gone down in the musical annals of Newark.

Great interest was manifested in Miss Peterson, since it was the young soprano's first appearance in that city, and the reports of her success at the Opera Comique in Paris had gone before her.

Said the Newark Evening Star on the day following Miss Peterson's singing: "Miss Peterson, whose voice is light and clear, employs a refined style in vocalization and shows trained intelligence in communicating sentiment and feeling. Her breath is so firmly controlled that in the 'Alleluia,' a welcome novelty, she was able to follow the curve of trying phrases with gratifying security and ease. The gayety in Schubert's 'Trout' was happily voiced, and in the 'Indian Lullaby' her skill in tonal modulation and shading secured artistic and captivating results."

Of the rest of the program the Star went on to say: "By her performances of Popper's 'Polonaise de Concert' and 'Spanish Dance' and andante by Gluck, and Rimsky-Korsakoff's 'Song of India' Miss Gurowitsch again revealed those excellent qualities as cellist which have commended her to audiences on her previous appearance here.

"Smooth in texture, substantial in volume, mellow in quality and used with the knowledge of what constitutes good art in singing, Mr. Dadmun's voice delighted his hearers. . . . To all his interpretations he imparted charm by seductive tone, just phrasing and pure diction."

Percy Hemus Will Sing "The Messiah" in Newark.

Percy Hemus, "America's baritone," as he is called, will appear with the Oratorio Society on December 29, singing under the direction of Louis Arthur Russell. Newark will undoubtedly hear a masterful reading of "The Messiah" from Mr. Hemus, as his first successes were won in oratorio, and his readings of "The Messiah" and "Elijah" are distinctly individual.

STRANSKY TALKS OF THE PHILHARMONIC.

WANTS NEW YORK TO TAKE PRIDE IN ITS GREAT ORCHESTRA.

Conductor Regards Organization as a Civic Institution and Would End Odious Comparisons With Boston Symphony—Says the Critics Should Guide and Educate the Public, Not Merely Point Out Artists' Flaws—Audiences Are Growing.

[From the Evening Post, New York, November 13, 1915.]

If Josef Stransky, conductor of the Philharmonic Society Orchestra, had not entered upon a musical career, it is not a bad guess that he would have made a good diplomat. In an interview today, Mr. Stransky neatly put an end to the time honored Boston Symphony-Philharmonic controversy—so far as he was concerned. The talk was of New York and its great orchestra and of the duty of New Yorkers—not forgetting the critics—toward their great orchestra. And, as is inevitable, apparently, whenever two or three music lovers are gathered together, the question of the orchestral rivalry between Boston and New York thrust itself into the discussion. It was unavoidable. The surprising thing was that Mr. Stransky seemed almost to welcome it. Boston Symphony or Philharmonic, which?

"Let this be my answer," said Mr. Stransky. "It is no reflection upon Julius Cæsar that Columbus discovered America."

"Remember," he went on, "what the student said when asked which was the greater, Goethe or Schiller: 'Don't bother me with such questions. Be glad we have two such great men with us.' It is so with our orchestras. Let us not draw comparisons. Let us rather enjoy them both to the full, and not spoil them by petty partisanship and prejudices. I repeat, it is no reflection upon Julius Cæsar that Columbus discovered America."

Audiences Have Grown.

This is the beginning of Mr. Stransky's fifth season with the Philharmonic. When he took charge in 1911, the orchestra's weekly concerts, though of a high order, enjoyed nothing like the patronage that they claim today.

"The increase in the size of our audiences," said Mr. Stransky, "has been far greater than could possibly have been foreseen by the directors or myself. Of all the changes that have taken place, this has been the most remarkable. People sometimes say, 'How is it that the Boston Symphony concerts are sold out in advance and yours are not?' At our last Thursday night's concert the attendance was exactly 2,670. Yesterday afternoon the program was repeated to an audience numbering 2,626. A total of 5,296 persons have heard the Philharmonic play this week. The attendance at the opening concerts last week was nearly as large. In the two weeks of the present season, therefore, more than 10,000 have come to hear us. Can the Boston orchestra equal this?"

"We give fifty-four concerts a year in New York and Brooklyn. The Boston Symphony gives ten. We give the same program twice each week, the Boston Symphony only once. Is it any wonder that one should be sold out in advance and the other not?"

"As a matter of fact, our audiences today are four times as large as they were in 1911. Then, the Thursday boxes were only partly subscribed for. Now they are all sold out for the season. I am not permitted to give the exact number, but I can say that the subscriptions this year have increased over those of last season by five figures."

Mr. Stransky like to have the orchestra which he conducts regarded as a distinctly New York product—an institution as well as a collection of the best musicians the city can gather together.

Need to Develop Art.

"The Philharmonic," he continued, "should be a source of civic pride to the people of this city, just as the Berlin Philharmonic is to the people of Berlin. There the city maintains its orchestra. Here the people themselves must attend to it, and, in doing so, they may well take pride in contributing toward the development of art—for the development of art goes hand in hand with the development of the soul. The American people have made tremendous strides in the development of all technical things, but it

remains for them to devote more attention to the education of the people as a whole in the arts, especially music, which is the most uplifting of the arts.

"When I call music the most uplifting of the arts, I do not wish to appear one sided. No artist should be that. Personally, I am interested not only in music, but in literature and painting. The German and Austrian painters are my especial favorites, and my collection of their works is considered abroad of such importance that the director of the Munich Pinakothek, Prof. Dr. Braune, has edited a special catalogue of them."

With regard to the American public's attitude toward modern music, Mr. Stransky says he has found that the same rule applies here as on the other side. It is not with the public so much as with the critics that he has fault to find.

"The classics have a big following in this country," he continued. "Here, as in Europe, the public and the critics have always constituted the chief obstacle in the development of new art. Beethoven, Weber, Wagner, Brahms—all had a hell of a time with the critics, who uniformly declined to accept them. When 'Tristan and Isolde' had its first performance in Vienna, Hanslick, the foremost critic of the time, had this to say about the Vorspiel, now a favorite piece with the public and their majesties, the critics:

"The prelude starts with a duo between the cellos and woodwinds which complain to each other about their indisposition."

"Take the famous 'Leonore' overture of Beethoven, in which, just before the presto starts, a certain phrase is quite often repeated. When he heard that for the first time, the foremost Viennese critic of his day pounded the floor with his cane and cried out, 'When does that ever stop?'"

"All geniuses and minor composers will have the same experience that Wagner and Beethoven had with the critics. As soon as something out of the ordinary is done, the critics kick. That is the critics' way. They are like so many old mules when it comes to new music."

"But, fortunately, it is this very obstacle, I think, that serves most of all to increase the power of the producing and the reproducing artist. The very strain under which they must work stimulates their creative powers. It may be in a productive way or in the way of reproduction."

Showing Up the Critics.

Mr. Stransky then turned to his own troubles with the critics.

"Last Thursday," he said, "I performed a symphony of Mozart. While in one paper the complaint was made that there was not enough sunshine in the performance, the statement appeared in another that 'the performance was bathed in sunshine.' Personally, I decline this praise. I wish here to state, that I do not consider the work in question a sunshiny symphony. Just the opposite, in fact. It is a very sombre and deeply earnest work, one that shows that Mozart was able to express not only his optimism, but also his pessimism. The third movement—even the menuetto—is written in minor, and the finale also shows that there is everything but sunshine—more clouds and tears than some critics believe in."

"But you see how it is—the man who complained about the lack of sunshine just caught the spirit of my performance. But what to him seemed a defect, seemed to my understanding of the work an advantage. My interpretation was in accord with the Viennese tradition, as I learned it from Hans Richter."

"The chief trouble with the critics here is that they do not endeavor to guide and educate the public. And in this country there is a great need of musical education. Be-

tween the artist and the public there exists a wide gap. It is for the critics to span this gap, not to destroy the bridges."

Mr. Stransky explained that he did not include all critics in his arraignment. He was always careful to follow the criticisms of his performances, he said, and glad when he was able to find in them something that served as an inspiration and a help.

"For," he went on, "we are all liable to make mistakes, and when we do the critics are right in pointing them out. But critics are not here to call down the artists. They are here to show us our mistakes. However, just as among artists, there are some who find new paths, so among the critics there are what I might call the white ravens who follow these pathfinders. But I am afraid these white ravens are as rare as the pathfinders themselves."

CONSTANTIN NICOLAY, A RELIABLE ARTIST.

Constantin Nicolay, the popular and successful basso of the Chicago Opera Association, who has been connected with opera in Chicago for five years, is counted one of the most reliable singers of the company.

Mr. Nicolay appeared last October with much success as guest at the Royal Theatre in Athens, Greece, singing such



CONSTANTIN NICOLAY.

roles as Mephisto in "Faust," Escamillo in "Carmen," Don Basilio in "The Barber of Seville," Scarpia in "Tosca" and Tonio in "Pagliacci." In Alexandria he gave a concert for the relief of the poor and the receipts amounted to 10,000 francs (\$2,000).

Mr. Nicolay, who has made a special study of Handel, will probably appear in this country, after the close of the operatic season, in concert, and especially in oratorio.

Minneapolis School of Music Notes.

Minneapolis, Minn., December 1, 1915.

Mrs. George W. Critten, of the faculty, has returned from her home in Delthos, Ohio, where she was called on account of the severe illness of her mother.

All of the regular classes, including history, ear culture and harmony, and public school music, have been resumed after a brief Thanksgiving vacation.

Ebba Sundstrom, violinist, of the faculty, and Mrs. Herbert Pendleton, pianist, gave a private pupils' recital, Saturday evening, November 20, at the home of Mrs. T. E. Verner, 505 Walnut street, S. E. Numbers were given by Ellen Munson, Barney Nygard and Hjalmar Napola, violinists, and Eleanor Workman, Ruth Saxton, Myrtle Burke and Margaret Graham, pianists.

Mrs. George W. Critten entertained for her pupils, Saturday evening, November 27, at her home, 2503 West Franklin avenue.

Miss Sundstrom and three of her advanced pupils—Ellen Munson, Hjalmar Napola and Barney Nygard—gave a quartet solo at the Y. W. C. A., vesper services, recently.

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Toronto, Canada, December 2, 1915.

The San Carlo Grand Opera Company, Fortune Gallo, managing director, was the attraction at the Royal Alexandra Theatre for the week beginning November 15, the extensive repertoire consisting of "Aida," "Lucia," "Rigoletto," "Faust," "Cavalleria Rusticana," "Pagliacci," "Carmen," "Tales of Hoffmann" and "Trovatore."

Owing to the illness of one of the members of the company, Manuel Salazar appeared in many roles besides those announced for him. His sincere acting and dramatic vocal interpretations established him as a great favorite. Among others worthy of special mention were Mary Kaestner, dramatic soprano, the gifted California girl who has studied in Italy with Vincenzo Villani, father of Luisa Villani, of the Boston Grand Opera Company; Mme. Charlebois, the California soprano who returned about two months ago from Italy, where she studied for several years, and Mme. Vaccari, whose remarkable soprano voice was effective in florid passages as well as in appealing and melodious phrases.

Mr. Gallo is to be commended also for introducing to Toronto for the first time in opera Margaret George, who was admirable as Santuzza in "Cavalleria Rusticana" on the evening of November 18. Members of the company and their popular director were entertained in social circles during their stay here, their hosts and hostesses including W. Claude Fox, Dr. Marino, Italian Consul, and Margaret George.

On Thursday afternoon, November 18, Mme. Charlebois and Miss Kaestner were taken by friends to Lady Hendrie's reception at the Government House, where they met a number of eminent people.

The performance of "Trovatore" on Saturday evening, November 20, was the most brilliant event of the week's engagement. Mary Kaestner and Manuel Salazar, with Carolina Zawner and Modesti, took leading roles, and the whole opera was given with fervor, the company being greatly inspired by the audience which filled the Alexandra Theatre to overflowing.

On Saturday afternoon, Mme. Charlebois was one of a small group of ladies, including Mrs. George Smellie, of Vancouver, so fortunate as to be entertained at the Ladies' Club by Mrs. Digman, president of the Canadian Art Association.

PADEREWSKI PLAYS "GOD SAVE THE KING."

Paderewski played at Massey Music Hall on the evening of November 22. The program consisted of Schubert's "Fantasia," "La Bandoline," "Le Carillon de Cythere," Couperin; "Le Coucou," Daquin; "Etudes Symphoniques," Schumann; a Chopin group, and a Liszt "Rhapsodie Hongroise." Finally he played, as an encore, his own arrangement of "God Save the King."

Among those in the audience were Dr. and Mrs. A. S. Vogt, Mrs. Edward Fisher, Norman Withrow, manager of Massey Music Hall; Paul Hahn, cellist; Mrs. Albert Austin, Mr. and Mrs. Welsman, Prof. and Mrs. Ham-bourg, Signor and Signora Carboni, Mrs. George Gooderham, Mrs. John Cawthra and Mr. and Mrs. John Garvin.

HAMBURG CONCERT SOCIETY.

The Hamburg Concert Society's first event of the season was given at Forester's Hall last evening. Among the numbers was Saint-Saëns' trio in F major, interpreted by Jan Hamburg, cellist, and Harold Spencer, pianist. Solo numbers were contributed by Harold Spencer and Boris Hamburg, the latter introducing the following original compositions for cello, with piano accompaniment, still in manuscript: prelude G minor, "Mazurka," prelude C minor and "Danse Cosaque."

The Carboni Ladies' Choir, conducted by J. A. Carboni, gave several numbers. Madge Williamson was the accompanist.

W. O. FORSYTH IN MIDST OF ACTIVE SEASON.

W. O. Forsyth, the eminent Canadian piano instructor and composer, is in the midst of another season of activity. Representative assemblies of guests are entertained from time to time by Mr. and Mrs. Forsyth and their daughter, at interesting musicales and receptions.

ARTHUR GEORGE'S SUCCESS.

Arthur George, tenor, who made his appearance on the concert platform this season, is the brother of Margaret George, soprano, who effected her Canadian operatic debut successfully with the San Carlo Opera Company at the Royal Alexandra Theatre here last week.

LESCHETIZKY PUPILS.

Prominent among Canadian pupils of Leschetizky (whose death is much regretted here) are Mrs. Alex.

Cartwright, of Ottawa, and J. D. A. Tripp, of Vancouver, B. C.

FAVERSHAM ADDRESSES EMPIRE CLUB.

Dr. Albert Ham, organist and choirmaster of St. James Cathedral, presided yesterday at the Café Royal, when the Empire Club, of which he is president, heard an address given by William Faversham, the actor. In reference to his own profession, Mr. Faversham is reported to have said that: "The stage is the greatest educational force outside of the daily press. It teaches music, painting, sculpture, oratory, costuming and deportment."

W. E. HASLAM'S DONATIONS.

William Elliott Haslam, whose untimely death is greatly deplored, left the following letter, which was found on his desk the morning he passed away, November 24, in this city:

DEAR PRESIDENT: I regret not being able to conduct the performance of the Operatic Society. Believe me, it is impossible. Ask one of my esteemed colleagues to do me the favor as a brother artist to take up the work.

Enclosed please find three cheques for \$100 each for the Toronto Red Cross Fund, the Toronto and York Patriotic Fund, and the Toronto Citizens' Recruiting League.

It is the best I can do.

Please thank the valiant ladies and gentlemen of the society.

"Sono stanco addio." "HASLAM."

This epistle is addressed to the president of the Toronto Operatic Society, G. B. Wood. Mr. Haslam had founded the organization. MAY CLELAND HAMILTON.

LEO SCHULZ AND ALBERT VON DOENHOFF PLEASE A LARGE AUDIENCE.

Cellist and Pianist Heard in Sonata Recital.

Leo Schulz and Albert von Doenhoff gave their first sonata recital on Wednesday evening, December 1, at Hunter College Auditorium, New York. A large and enthusiastic audience attended.

The recital opened with a good reading of Strauss' sonata in F major, op. 6, for piano and cello.

Albert von Doenhoff followed with a brilliant rendition of three piano solos, polonaise, op. 53, Chopin; berceuse, Chopin, and Rubinstein's staccato etude, and gave as an encore Chopin's "Butterfly" etude.

Mr. Schulz contributed three cello solos, nocturne, Chopin-Schulz; "At the Brook," Schulz, and "Dance of the Fairies," Schulz, and for an encore played Schumann's "Träumerei."

The recital was brought to a fitting close with Rubinstein's sonata, op. 18, in D major, which Messrs. Schulz and Von Doenhoff played with much spirit and intensity.

Walter Keisewetter accompanied in his usual skillful manner.

Eleonora de Cisneros Replaces Mme. Schumann-Heink.

Eleonora de Cisneros sang the role of Fricka in "Wai-küre" on Sunday night, December 5 in the splendid series of the "Ring," which Cleofonte Campanini is presenting in Chicago. Mme. de Cisneros was chosen to sing in place of Mme. Schumann-Heink, who was unable to appear on this occasion.

Mme. de Cisneros also sang Azucena in "Trovatore" on Saturday evening, and she is to create the part of Fenice in the first performance in Chicago of Saint-Saëns' "Den-janire."

Rogers' Varied Program.

Songs in Italian, French, German and English will be sung by Francis Rogers at his recital in the Punch and Judy Theatre, New York, Tuesday afternoon, December 14. The baritone will be assisted by Isidore Luckstone at the piano.

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TICKET LINE-UP FOR MCCORMACK CONCERT.

Great Interest Manifested in Irish Tenor's First Southern Tour.

"Every one is talking McCormack and we expect to have to call the police and fire department to take care of the crowd," writes Mrs. Wear from Fort Worth, Tex., relative to John McCormack's first visit to the "Lone Star" State.

That there should be such apprehensions is fully justified by the above picture, which shows the line-up for tickets there almost a month before the Irish tenor's concert in the Southern city, his first date in the South. This shows conclusively the great interest in John McCormack's initial tour through the Southern territory.

ELSA FISCHER WINS PRAISE
FOR ARTISTIC PERFORMANCE.

Metropolitan Temple Audience Applauds Young Violinist.

Elsa Fischer, violinist, charmed a large audience on Thursday evening, December 2, at Metropolitan Temple, New York, with her artistic rendition of "Allegro Risoluto," from D minor suite by Edward Schuett; "Aubade Provençale," Couperin-Kreisler, and "Schön Rosmarin," Kreisler. Her beautiful singing tone and facile technic won for her many admirers, whose prolonged applause was evidence of their warm appreciation.

George F. Reimherr, tenor, sang a group of German songs, four American Indian songs by Cadman, and closed the program with a group of English songs.

Emil Breitenfeld accompanied excellently.

SEMBRICH RESIGNS PRESIDENCY.

Gives Up Her Work as Head of Polish Relief Fund.

Acting on the advice of her physician, Mme. Sembrich last week resigned the presidency of the American-Polish Relief Committee, which, since its organization last December, claims to have collected \$110,000 in cash and 33,000 articles of clothing for the relief of Polish non-combatants.

"It was decided," says the report, "to close up the affairs of the committee and join hands with similar relief organizations. The executive committee will continue its existence until this work has been completed."

WHAT IS PASSION?

New York Tribune.

New York Sun.

Artur Bodanzky's reading of the "Tristan and Isolde" score did not glow with passion as some readings of former years have glowed, and this lack of fire was its chief weakness.

Mr. Bodanzky's reading of the score was very full-blooded. He lost nothing of the stormy passion of which Wagner put into the orchestral waves.

Bethlehem Organist Keeps Busy.

On Tuesday, November 30, Dr. J. Fred Wolle, of Bethlehem, Pa., was heard in recital in Frederick, Md., under the auspices of Hood College. On Friday morning, December 3, he gave a lecture-recital before the Friday Morning Music Club, of Washington, D. C., a return engagement, and on the evening of this same date, an organ

recital upon the large four manual instrument in the Church of the Epiphany, at Washington, also a return engagement, it being his third recital in that church. This week he gives recitals in Lancaster and Mount Carmel, Pa.

Jessie Fenner Hill's Pupil Scores.

Marie Zayonchkowski, who is rapidly coming into popularity with her audiences, is a pupil of Jessie Fenner Hill. Mme. Zayonchkowski has appeared professionally eight times this season with the Echo and Harmonie societies in the cities of New York, Brooklyn, and Newark and Elizabeth, N. J., together with several appearances for the Polish Relief Fund, one of which took place at the Gedney Farms Hotel.

Her most gratifying and recent success was in the title role of "Halka," the popular Polish opera, by Munizsko, given in Keith's Theatre, Jersey City, last month, when she earned favorable criticism in the title role. She is said to have put so much art, feeling and skill into her singing and acting that those present could hardly believe this to be her first performance in operatic roles, and the applause and flowers she received were but feeble proof of the gratitude and appreciation which the public felt for the singer.

Toledo Impresario Brings

Famous Musicians to That City.

Kathryn Buck, the local impresaria who managed the concert of John McCormack at Toledo, Ohio, on November 18, manages a course of concerts during the season. Among the artists who are engaged to appear, or have appeared, are John McCormack, Ernestine Schumann-Heink, and the Cincinnati Symphony Orchestra, with Olive Fremstad as soloist.

The McCormack recital drew a capacity house, although it rained during the entire day of the concert.

Arthur Shattuck Plays.

Arthur Shattuck, the Wisconsin pianist, gave a recital at Aeolian Hall on Wednesday afternoon, December 1. He played Brahms' F minor sonata, Reynaldo Hahn's C major sonatina, Bach's fantasia and fugue in G minor and shorter numbers.

The Meiningen Ducal Opera denies the report that it is to disband.

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HARRIS W. MAURER, VIOLIN PEDAGOGUE, IS MUCH IN DEMAND.

A Student of Individuality.

Harris W. Maurer, whose efforts for the past twelve years have been devoted to raising the standard of efficiency of the rank and file violinist, was born in Suiatyn,



HARRIS W. MAURER.

a small town in picturesque Galicia, Austria. He is descended from a family of musicians and began playing the violin on his third birthday under the direction of his grandfather, himself an accomplished amateur, whose home was a rendezvous for musicians.

At the age of six, Mr. Maurer came to New York City, receiving the benefits of its educational institutions, which included later, the College of the City of New York and Cooper Union. Engineering interested him for a time, but at the end of the first year of his course he was obliged to discontinue, as it was diverting him from his favorite profession. He has since devoted himself to a study of violin literature, didactic and traditional, and has spared no efforts in familiarizing himself with the methods of the masters. In his teachings, however, he is individual, following only his own personal convictions.

Most of his pupils are professional violinists, and the others are generally well received wherever they appear.

Mabel Riggs Stead, an Artist of Skill and Rare Insight.

Recent press notices regarding the work of Mabel Riggs Stead, wife of Franklin Stead, director of the Peoria Musical College, testify to the art of the pianist. Three of these are herewith reproduced:

The afternoon concert before the State Music Teachers' Association was given by Mabel Riggs Stead, pianist, of Jacksonville. . . . Mrs. Stead added considerably to the value of the morning concert by having included the Schumann "fantasy pieces" in her program, playing them with great skill and rare insight. She also played two etudes of Chopin, "L'Alouette" by the Russian, Balakirew, and the rhapsody in B minor by Brahms. The brilliancy and unerring technique of the etudes, the delicacy and kaleidoscopic shading of the "L'Alouette" and the thoughtful and scholarly interpretation of the Brahms number showed that Mrs. Stead is a many styled artist, and her performance increased her already large number of admirers.—Press Democrat, Danville, Ill.

Probably among the many fine comments passed upon Mrs. Stead's playing, one hears most frequent mention of the accuracy of her technique and the beauty of her phrasing so exquisite in the Chopin numbers, or it may be of that element not a common possession of pianists, the subtle tone color so prominent in the nocturne Chopin-Liszt, certain here the breadth and quality of her tone was most remarkable. In all her playing breathed a delightful repose as though her interpretations came by inspiration and the message the music brought became refreshingly real. The brilliant scherzo from concerto (Scharwenka) showed the brilliant possibilities of a technique that in no part of the program seemed anything but natural.—Jacksonville Courier, Jacksonville, Ill.

The recital last night was without doubt one of the most brilliant the music lovers of Jacksonville have ever heard and those present were charmed by the splendid work of Mrs. Stead. She opened her program with the gavotte and variations by Rameau, which abounded in technical difficulties. The unusual variety of tone and delicate shading which she put into the selection made her initial number keenly enjoyed. The Chopin etudes, "The Lark" by Glinka-Balakirew and "Autumn" by Moszkowski were played with marked finish, exquisite tone and shading. The Schumann "Fantasiestücke," op. 12, and the Brahms rhapsody, B minor, are compositions which call

for the highest musical instinct and in these Mrs. Stead met every requirement and gave a most magnificent rendition of them.—Jacksonville (Ill.) Journal.

ETHELYNDE SMITH SOLOIST WITH SPRINGFIELD SYMPHONY ORCHESTRA.

Soprano Splendidly Received at Opening Concert of 1915-16 Series.

An audience, said to be the largest ever attending a series presented by the Springfield Symphony Orchestra, was present at the new Auditorium, Springfield, Mass., on Sunday afternoon, November 21, when Ethelynde Smith was the soloist. Every seat in the hall, which seats 4,500 persons, was taken.

Miss Smith sang "With Verdure Clad," from "The Creation" (Haydn), "Evening Song" (Janser), "A June Morning" (Willeby), "Enchantment" (Salter), "Sunlight" (Ware) and "A Child's Prayer" (Harold).

In the Springfield Republican appeared this account of the concert:

The largest audience for a Sunday afternoon concert, which means every seat taken, filled the Auditorium yesterday afternoon for the first concert this season by the orchestra, and from the repeated applause and deep attention it was evident that the concert was greatly appreciated. It was a varied program of instrumental and vocal music which was offered, all well suited to the occasion and to the audience, which included people from every walk of life.

Emil K. Janser, the conductor, was given a splendid ovation. . . . Appreciation was generously shown for Ethelynde Smith, a soprano of well known ability, who rendered selections with excellent success, each appearance calling for an encore. . . .

From the Springfield Homestead the following is culled:

Capacity audiences will be the rule, apparently, for the Sunday afternoon concerts this year, and yesterday afternoon was no exception, for more than 4,500 people crowded the building to hear the Springfield Symphony Orchestra, Ethelynde Smith, the soloist of the day, and Dorothy Birchard, of this city, who opened the program with an organ number. Every number on the program was thoroughly enjoyed and well given. The orchestra fairly outdid itself and Miss Smith's clear soprano was appreciated.

The aria, "With Verdure Clad," . . . comprised Miss Smith's part of the program, and her singing was quite satisfactory, judging from the applause with which she was greeted. The audience appreciated the artistic singing of the more complicated aria as well as the simpler melodies of the songs.

In a letter from Mr. Janser, conductor of the Springfield Symphony Orchestra, to Miss Smith, the former wrote:

The reception you had showed that the people were very highly pleased with your work, and I hope you can be with us again at some future time.

This was the opening concert of the 1915-1916 series.

SCOTT SONGS IN ACTIVE DEMAND.

Two New Works About to Be Issued.

Concert singers all over the country are discovering the very "singable" qualities of John Prindle Scott's songs, and his creations are found with increasing frequency on the programs of prominent singers. His last song, "My True Love Lies Asleep," is being sung with great success by Harry Evans, basso-cantante, on his tour of the Southwest. This number also is a favorite of J. Ellsworth Sliker, bass-baritone, this season.

Reed Miller sang "A Sailor's Love Song" on a recent trip through the South, and Christine Miller is singing "John o' Dreams" with great success. John Campbell, tenor, used "The Secret" on his fall recital tour of the West, and Florence Anderson Otis, soprano, places "The Wind in the South Today" on all of her recital programs.

Two new songs by Mr. Scott soon will be issued.

Advantages Appreciated in St. Paul.

(From the St. Paul, Minn., News.)

Perhaps all of St. Paul does not realize its advantage, in one respect, over almost every other city in the country. This consists in the regular concerts, throughout the season, by a symphony orchestra for which no guarantee is demanded.

The reason is, of course, that our nearest neighbor is perfectly well equipped with such an organization, and can send it to us for the small transportation fee of 20 cents per musician.

Consider that fact in connection with the established status of the Minneapolis Symphony Orchestra. It has played in New York annually for several seasons; it is to play there again this year, and in Boston, Philadelphia, Chicago, Pittsburgh and St. Louis.

It is recognized by musicians everywhere as one of the great American musical institutions and a glorious artistic asset to the community.

Eleven more soloists of reputation will be heard in the course of the series which began last night at the Auditorium.

Rudi Stephan, a young German composer, was killed in the fighting on the Flanders front.

BEETHOVEN BUSTS BEING BOUGHT IN LONDON DURING WAR TIME.

Replica of Original Article Offered for Sale by Royal Philharmonic Society—The Omnipresent Thomas Beecham and His Manifold Activities in Behalf of St. Cecilia's Art.

33 Oakley Street, Chelsea,
London, S. W., November 18, 1915.

Almost directly after I had posted my last letter I discovered that all things were not exactly as they seemed when I actually wrote it. If I remember rightly I stated that Thomas Beecham proposed to produce Sir Charles Stanford's new opera, "The Critic," with several other unknown or little known operas, at the Shaftesbury Theatre, in about a month's time. Now it seems that he has changed his mind. As it is difficult to lay hands on him just now, when he is doing the work of ten men in London and the provinces, I have not been able to consult him as to actual details. But he has left the Shaftesbury Theatre, or rather has given up his share in the management for the time being. The present season will close down in about a fortnight from now, and another similar season will open in the same theatre about Christmas time. But with this Beecham will not be connected.

BEECHAM, THE MANAGERIAL CHAMELEON.

As a matter of fact, Beecham has bigger ideas in his head than merely to run Puccini and Gounod. He proposes to open a season of opera "somewhere in London" in January or possibly February, the opening opera to be Gluck's "La Vie pour le Tsar," with Robert Radford as Susanin, one of the most significant roles in operatic literature. On this there are to follow the aforesaid opera by Stanford, with "Mignon," "Orfeo," and so on, the "so on" probably including a certain amount of the less familiar Mozart with "The Magic Flute" for a kind of prize plum. But excellent as this may appear in itself, there may be strong developments even from this. Beecham, as I have often said, is entirely a unique personage. There is nothing like him in music anywhere. He is absolutely a law unto himself. Only a fortnight ago he crammed down the throats of the most conservative audience in the universe, that of our genuine antique Royal Philharmonic Society, the music, pure and simple, of Stravinsky's amazing ballet, "Petroushka." I do not know if you have ever yet seen that ballet in New York. If you have, can you imagine a conservative audience listening to the music without the ballet? Anyhow, our dear old folk swallowed it because Beecham insisted. But more of this anon. I am digressing.

ANOTHER ALLIANCE—IRISH-RUSSKY.

The above mentioned development may be fraught with the biggest results. It is nothing less than the formation of a kind of art theatre with the Irish poet and playwright, W. B. Yeats, as a chief director. I can see no end to the possibilities of such a scheme, Beecham at the head and front. There will be no unnecessary frills, no Liberty décor, no clap-trap. It may easily be Beecham's master-stroke in early life.

THE ROYAL "PHILHARMONIC."

Talking of the Royal Philharmonic Society, it is now in its 104th season, and Beecham is the sole conductor. In

olden times it was a one man job, but in more recent years the conductorship was put out on commission, as it were, and most of the great conductors, Nikisch, Safonoff, and heaven knows who else, conducted two or three concerts of the annual seven. Youth will be served, however. Beecham rather more than most; he is only some thirty-five years of age, happy man! So, as he paid a good deal of the piper out of his own pocket last year and was subsequently created sole conductor this season, he has called very much of his own tune. I have no intention of wearying you with details of the scheme for the year; enough has been said above to show how a strong man can work his will when he himself knows it. But a few extracts from last year's balance sheet may be of interest.

A BOMBPROOF SOCIETY.

The first fact to remember is that there is a war on. But can a war be said to be an unusual feature in the life of a society that saw Waterloo, the Franco-Prussian War and a thousand others without once putting up its shutters? Yet the war did have this effect upon the ancient society in that with a view to making both ends meet and in order to keep the flag flying that had flapped for a century, the orchestra members were offered half their usual fees. This condition they agreed to accept on receiving the promise that if there ensued a profit on the season that profit, or some of it, should be shared among them; a fair deal. Well, as events proved, the admirable season musically was not a huge success financially. In order, then, to avoid a call upon the guarantors, Thomas Beecham leaped into the breach and most generously handed over his check for £500. In this way the society was enabled to carry on without any worry.

BEETHOVEN ON A BUST.

Another item in the income side of the balance sheet causes even me to laugh—"Sale of busts"! You must know that the society possesses a bust, now very grimy, of Beethoven, by one Schaller, which faces the audience at each concert, it being placed immediately behind and below the conductor's chair. For, I should imagine from its appearance, twice ten hundred years it has frowned the great frown from its pedestal, into which I feel sure some old dowager will bump ignominiously one day. But it is not this bust that you can buy; only a replica in a smaller size. The best business manager of the society actually persuaded four members of the audience to purchase specimens at a guinea a piece! And there is a war on! I can imagine only that some evil disposed person bought them to hand to a friendly enemy. I personally would not dare to go to bed with that grimy, grinning thing in my room, even with all my love of "art" and "tradition"!

The soloists and conductors were paid £156 between the lot of them, so, though they were of the best obtainable, they were not a great extravagance, were they? Of course the honor of appearing at a Royal Philharmonic concert

in London is worth more than mere dress—at least to any one but the critics. Yet even some of them, myself among them, would not kick violently over the traces if they had to go willy-nilly to one of the concerts in the present regime. The bottommost items in the balance sheet were "Special Donations £500" on the credit side; "Surplus for season 1914-15, £81.4.7" on the other. But are we down-hearted?

CHEERS FOR UNCLE SAM.

I have at this moment been invited to lend my aid (which, curiously enough, seems to be the more popular the less I get for it!) for a huge Pan-Slav concert, to take place in Queen's Hall in the middle of December for the benefit of the Serbian Red Cross. I am told that Safonoff will conduct the Russian part of the program, Mlynarski that set apart for the Tsechs and his own Poland, and Beecham the Serbian portion. I shall be up to my neck in this in a day or two; and what can a half blind old buffer do better to do "his little bit"? It is better, isn't it, than sneaking out to friendly lands, leaving the old and the halt to do what there are no others left to do! Which reminds me, that after the war there will be some reckonings to be made concerning which you will be as interested as—well, as my humble self. May I tell you one little secret? At the beginning of the war I wrote several hundreds of letters to America for subscriptions to a war fund in which I was interested, and still am. My "friends" over there were many, and, thank the good God, still are. Some owe their earliest success to the ink in my fountain pen. Yet every red, blue, black, pink, cent I received (they were many, and I cherish the letters accompanying them), came from American citizens. Gentlemen, I thank you, as one says. But there is a moral. That, however, you must guess. The whitest mice would not frighten me into going further into detail! No, sir.

GOING UP.

Those curious things, called, for short, the Queen's Hall Symphony Concerts, have again begun their wild career, but as they are really Promenade Concerts in disguise, that is, half guinea seats where once they were the eleemosynary shilling or half crown, the music remaining the same, I need not worry you with the details. Cinderella dressed as a "real lady," eh? ROBIN H. LEGGE.

VIRGINIA MUSIC ASSOCIATION.

Organization Outgrowth of Recent Southern Teachers' Meeting.

Recently the public school teachers of Virginia held their association meeting in Richmond with an attendance of about 2,500 persons. At that time a Virginia Music Association was formed. J. G. Corley was elected president; Walter C. Mercer, director of music in the Richmond public school, vice-president, and Florence C. Baird, musical director of the Radford State Normal and president of the State Teachers' Association, secretary and treasurer. The officers elected will constitute the executive committee with the power to draw up and prepare bylaws governing the conduct of the association, to be presented and passed upon at the next meeting of the organization.

The public schools of Virginia are doing considerable work in music and it is believed by those who are interested that the new association will be very helpful in the development and promotion of music to a greater extent in the State.



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The wonderful playing of Katharine Goodson was a revelation to the audience and she received an ovation.—*Cincinnati Tribune*, March 12, 1915.

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BORODINE'S "PRINCE IGOR"**A RUSSIAN "NIBELUNGEN."**

Historic Significance and Beauty of the Story—Genuis of the Physician-Chemist-Composer—Strong Oriental Tinge in the Music.

The following article, a detailed and interesting story of Borodine's opera, "Prince Igor," by Ellen von Tiedbühl, Moscow correspondent of the Musical Courier, is of special and timely value on account of the fact that this work, though already thirty years old, will have its first presentation in America this season as the principal novelty to be offered at the Metropolitan Opera, New York.

Borodine's opera, "Prince Igor," was the only one he ever composed. He worked at it at intervals for nearly seventeen years, and it was not yet finished when death took him suddenly away. The overture was not found among his manuscripts. Glazounow (at that time a very young man) wrote it down from memory, as he had heard it performed on the piano by Borodine himself. Rimsky-Korsakoff completed and orchestrated the unfinished portions of the opera. Thus "Prince Igor," an opera which contains beauties of the first order, was saved for the coming generations. The theme is well suited to the war atmosphere of the present time. Russians like to renew their patriotism at the very fountain-head of Russian history and to see the origin of their nation depicted upon the stage.

Plot Furnished by Stassow.

Vladimir Stassow, a famous writer and an ardent patriot, who fought for Russian art and music with sword in hand, furnished Borodine with the plot of a libretto, taken from a Russian "Bylina," an epic form of native folklore of olden times with characteristic traits of quite national color. The author of this epic is not known, but the work is considered worthy to rank with the "Nibelungen" in Germany. It bears the heading "The Epic of the Army of Prince Igor."

We find very interesting pages in a book published by Vladimir Stassow, containing Borodine's letters to his friends, in which he gives some details on his work of the opera. In 1879 he wrote to one of his friends as follows:

"You ask for news of 'Igor.' When I speak of this work I cannot help laughing at myself; days, weeks, months, whole winters pass without my being able to set to work seriously. One needs time to concentrate oneself, to get into the right key, otherwise the creation of a sustained work is impossible. For this I have only a part of summer at my disposal."

Borodine's Versatility.

Thus we see that the creation of "Prince Igor" needed years for accomplishment. Borodine, like many other Russian composers, combined an artistic life with a totally different order of professional duties. He was a professor at the Medical Academy at Petrograd, continued to lecture there up to the time his death and devoted himself to long experimental researches in chemistry. His scientific works have been published in technical reviews both in Russia and abroad.

Melody and Cantilena.

Speaking of his opera he wrote further:
"Recitative does not enter into my nature or disposition. I am far more attracted to melody and cantilena. I am more and more drawn to definite and concrete forms. In opera, as in decorative art, details are out of place. Bold outlines only are necessary; all should be clear and fit for practical performance from the vocal and instrumental standpoint. The voices should occupy the first place, the orchestra the second."

Feudal Russia Pictured in Opera.

Borodine intended to recall the songs of the old Slavonic "Bayan," who were a sort of Russian minnesänger and minstrels. The old heroic Russian form predominates and the national character makes itself clearly felt in the opera. The Russian knights of old, the "Knjas" (princes) in all their dignity and grandeur, appear on the stage as living types. Borodine devoted himself to studies on Russian history and at this time his mind was haunted by the picture of feudal Russia, a picture which he has wonderfully reproduced in his opera.

The Libretto of "Prince Igor."

The story of the opera is as follows: Prince Igor and his army are prepared to start in pursuit of the Polowtsi, a people of a Tartar race in the plains of the Don. An eclipse of the sun darkens the sky, and is regarded by the

people as a fatal presage. But Prince Igor is resolute. He confides his wife, Jaroslawna, to the care of his brother-in-law, Prince Galitzki, who remains within the walls of Poutivle.

Prince Galitzki, a powerful and dissolute noble, conspires against Prince Igor with two deserters from the army, Groshka and Skoola, the two comic characters of the drama, players of the "goodok," a Russian instrument in the form of a pipe. Prince Galitzki seeks to win over the populace by means of festivities and amusements.

The Princess Jaroslawna bewails the absence of her husband, and drives Prince Galitzki from her apartments, he having audaciously entered her room and violently demanded her love. At this very moment the alarm is sounded, cries resound. The Polowtsi are attacking the town. This scene is most impressive. The boyards (Russian nobles) draw their swords and swear to defend their Princess.

The third act takes place in the camp of the Polowtsi, a beautiful picture of oriental color. Night draws on. The Princess Kontshakowna, daughter of the Chieftain Kontshak, and her maidens, retire to their tents. Young



CHALIAPIN AS PRINCE GALITZKI.

In Borodine's opera "Prince Igor," announced for production at the Metropolitan Opera this season.

Wladimir, son of Igor, prisoner of the Polowtsi, sings a serenade, and the Tartar Princess hastens out to meet her love. Their duet is interrupted by the arrival of Prince Igor, the vigorous and mighty, who in vain seeks repose. He is weighed down by a great grief; his former glory is tarnished by the shame of his captivity. Owlour, a Polowtsi, converted to Christianity, proposes to Igor to prepare for flight, but the prince refuses, flight being unworthy of a prince.

Khan Kontshak, the chieftain of the Polowtsi, pays homage to his prisoner, the Prince Igor, treating him as a guest, permitting him to hunt at large with falcons, and inviting him to a feast, which serves as a pretext for a grand display of dances and scenic effects on the stage. At last Igor consents to flee, but Wladimir, his son, remains. The Tartar Princess Kontshakowna finds means of conquering his heart and mind by her passionate love.

In the last act, the Princess Jaroslawna is weeping on a tower of her ruined castle and contemplating the distant plain ravaged by the Tartar army. Her grief is depicted in touching words in the national epic. It is a page full of poetic charm, worthy to be known.

"Oh, cruel winds," sings Jaroslawna, "why did you lend your airy wings to the darts hurled against the warriors of my love? Was it not enough to move the waters of the azure sea and to rock the ships of Russia upon its waves? Oh, majestic Dnieper, thou hast pierced through awful rocks to rush through the country of the Polowtsi! Bring me back the beloved of my heart, then I shall no longer daily charge the sea to bear to him the tribute of my tears. Brilliant stars! Thou pourest upon all mortals thy mild

warmth and thy majestic glow, and yet thy ardent rays have consumed in the desert the armies of my beloved!"

Two horsemen now draw near. Prince Igor and his faithful servant, Owlour, return and Igor is soon in the arms of Princess Jaroslawnna.

At the same time Eroska and Skoola, the two musician deserters, return, and stop near the tower for a short rest. Seeing Prince Igor they are aware that they are lost. To get out of the difficulty, they sound an alarm. People hasten and, seeing their beloved prince with Jaroslawnna, surrounded by their boyards, joyfully welcome them.

So for the plot of the opera Borodine wrote in one of his letters as follows:

A National Opera.

"Prince Igor" is essentially a national opera, which can only interest us Russians, who like to see the sources of our national spirit depicted upon the stage."

He wrote it nearly thirty years ago, but now it seems that the time has come, when other nations are interested to know of the birth of striking works of other countries, and especially of Russia, whose literature, drama, music and art have given to the world productions of so high a rank. "Prince Igor," when first performed out of Russia, met with great success. The audiences felt that the music of it belonged to a race different to their own, but nevertheless the pictures, full of the grandeur and magnificence of so distinct a nationality, thoroughly impressed them.

TELEPHONE CONCERTS.

Cecil Fanning First Celebrity to Contribute to Emporia, Kan., Novel System.

In the accompanying picture are shown Cecil Fanning, baritone; H. B. Turpin, accompanist, and Frank A. Beach, dean of music at the State Normal School, Emporia, Kan. The picture was taken in Mr. Beach's studio, when Mr. Fanning was singing through the telephone, lending his art for the furtherance of musical culture in Kansas. Mr. Fanning directed his voice into the horn, suspended on the wall, and between fifty and 100 telephones were connected to hear the singing.

Telephone concerts are one form of community service rendered by the Normal School of Music to the city of Emporia, and surrounding country. The idea was originated last year by Mr. Beach, director of the school. By the use of a special transmitter and a wooden horn, the music is carried over the wire to the central office, where, by previous arrangement, as many as fifty or 100 telephones are connected. The switch below the horn disconnects the office 'phone, and makes connection with the horn and transmitter. The regular current is increased by thirty-six volts, which, in dry weather, is sufficient to enable listeners at a distance of twenty miles or more to hear distinctly. Mr. Beach's plan includes a variety of programs: "Sacred Concerts," "Rainy Day Concerts," "Music Hours for Shut-ins," and programs for children by children. Mr. Fanning is the first celebrity to contribute to one of the programs.

Borodine thoroughly understood the charm of Oriental music, to which he was perhaps attracted by hereditary influence. The music to the camp of the Tartars, the Polowtsi, is throughout of great beauty. A rhythmic sonority pervades the music to the dances, a majesty is felt in the songs of victory of the conquerors. Kontshak, the chieftain of the Polowtsi, is a bold and vigorous figure. His daughter, Kontshakowna, has a very difficult but effective aria. The serenade of Wladimir (son of Igor), an aria by which he invites the fair Kontshakowna to the love meeting and the love duet which follows are pearls of beauty.

The libretto touches the chord of national sentiment in this present time of war, and the opera "Prince Igor" owes its success as much to the patriotic scenes it displays, as to the beautiful music itself.

Zimin's Productions.

Mr. Zimin's opera announced a rich repertoire of Prussian and western operas for the season of 1915-16. Meyerbeer's "Prophet" was the second novelty. Wass. Damaew, a vigorous tenor for heroic roles, was at his best performing and singing as the Prophet. Mme. Ostrogradskaia took the part of his mother, Fides, and displayed valuable artistic qualities; Dygas, a Polish singer with a beautiful tenor voice, fascinated the audience by an admirable rendering of his roles, especially in the opera "Kalka," by the Polish composer Moniuszko. ELLEN VON TIDEROHL.

On the evening of the same day, Mr. Fanning received an ovation from an audience of 1,400, which heard the recital given by him and Mr. Turpin, at the Normal School.

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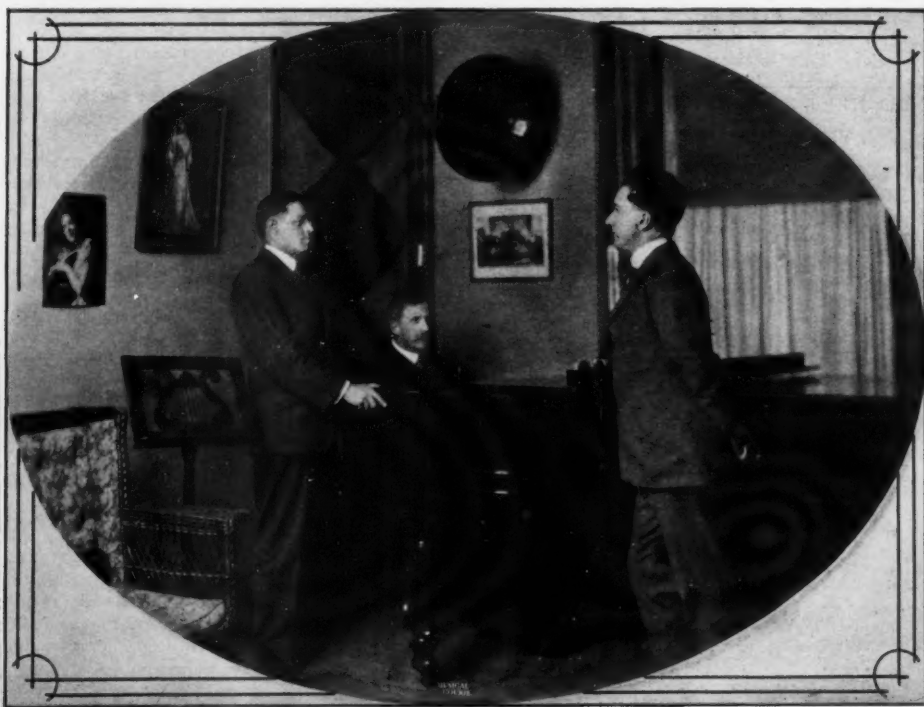
Houston, Texas, December 2, 1915.

The first concert of the Woman's Choral Club was given November 22, with Helen Stanley, soprano, to a capacity house. Miss Stanley has been here several times. All her numbers were well done, especially the "Tosca," "Mädchen kam von Steldichein," by Sibelius; "Invitation au Voyage," by Duparc; "Trieste est le Steppe," by Gretchaninow; "Star Trysts," by Marion Bauer, and "I Came With a Song," by La Forge. A splendid personality, a beautiful voice, and an artistic sense of song is her endowment; with it all she possesses a modest grace that attracts all.

Louise Daniels, of Houston, at the piano was an efficient accompanist. Hu Huffmaster conducted the work of the Choral Club in his usual telling manner; especially well sung was "Asleep," by Spross, and all the others were well up to the high standard of the club's work.

Lora H. Nelson, the accompanist, outdid herself in color, and in tone work she was excellent.

Catherine Mitchell Taliaferro, the president, is to be congratulated on the success of this the first concert of the season. EMMET LENNON.



CECIL FANNING SINGING INTO THE TELEPHONE AT EMPORIA, KAN.
H. B. Turpin at the piano. Frank E. Beach, Dean of Music at Kansas State Normal School, standing next to Mr. Turpin.

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"A Song's Echo" (50 cents).

There is nothing subtle about this song, with music of a primary grade; at the same time it has a very effective climax and would make an excellent number for a semi-popular program.

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Roger Quilter.

"Fill a Glass with Golden Wine" (60 cents).

Roger Quilter is a vastly better composer than the average of those who write English ballads, though this particular song is not as good as much of his work, but will sound well when sung well, especially by a good baritone voice.

Wilfrid Sanderson.

"One Morning Very Early" (60 cents).

This is rather the best song of the lot, the music in old English style. The melody is attractive and there is opportunity for good vocalism.

C. Linn Seiler.

"Love, Awake" (60 cents).

"Longing" (60 cents).

Like other numbers by this composer which we have seen, there is rather a verbose accompaniment for a very simple style of vocal oratory.

A. Louis Scarmolin.

"What Can It Be?" (60 cents).

Listening to Mr. Scarmolin's experiments with the whole tone scale in the very first measure of the introduction one is inclined to utter an exclamation couched in the same words as the title, "What can it be?" but the music becomes tame at once and stays so to the end.

Lily Strickland.

"Sweetheart" (60 cents).

This number can lay no claims to originality, but, using old materials, the composer has produced an effective and singable song with a catchy refrain.

W. H. Squire.

"Pals" (60 cents).

Another composer whose name began with S—Arthur Sullivan—did this same thing in "Pinafore" several decades ago, and did it much better.

Amy Woodforde-Finden.

"Love's Citadel" (60 cents).

One of the best songs in the lot, melodious, effective and singable; in slow waltz time.

J. R. Morris.

"Rustic Sketches" (six short pieces) (75 cents).

Rather ordinary. If the composer will look at one of the Chaminade ballet pieces (E flat, 2-4 time) he will discover who thought of his "At Sunset" first.

Program of Macmillen's Second New York Recital.

Francis Macmillen's second violin recital this season in New York will occur in Aeolian Hall, Monday evening, December 13.

This is the program: Sonate in D minor, Brahms; sara-bande-double-bourée double (for violin alone), Bach; "Serenade," "Vivace," Haydn-Auer; "Passacaglia," César Thomson; "Melodie," Schumann; "Sérénade à Colombine," Gabriel Pierné; "Walzer" ("Mädchen's Wüch"), Chopin-Macmillen; "Hunting Song," Mendelssohn-Macmillen.

Richard Hageman will be at the piano.

CLARK HONORED IN PARIS.

Well Known Baritone Shown Special Attention.

In the Paris edition of the New York Herald the following concerning that authority of the voice, Charles W. Clark, is clipped:

"You occasionally read of a miss, or madam, or mister having given a recital at the Salle Pleyel, or some other small hall, in Paris, with great success, but upon closer investigation it will be found that the 'great success' consisted of spasmodic hand clappings by a few bored, if not amused, auditors who have been induced to come by the presentation of free tickets, all the expense of the hall, advertising, printing and the like being borne by the recitalist. Backed by this sort of sham and false pretense the 'recitalist' returns to America to meet a well merited Waterloo at the very outset, as Americans are getting more capably critical with every season. Of this class of the genus 'Pecksniff' in all branches of art, Paris is full from the year's beginning to the end thereof. How pleasing to the American 'amour propre' is the success of a man, however, who, after spending a few months in Paris during the exposition of 1900, made up his mind to return here in 1902 and seek such recognition as his own modest view of his own capabilities could merit. Unostentatiously and quietly he made his debut on the concert platform before audiences in which the French element predominated. 'Who is this man?' 'Where did he learn such style?' 'Did you ever



CHARLES W. CLARK.

hear a voice so perfectly placed?" were a sample of the exclamations heard amid the storms of applause that greeted the singing of Charles W. Clark, here in Paris in his season of 1902-3. Engagements poured in on him, after this, from Lille to Marseilles, and repeated engagements in Paris were the order of the day.

"If you were asked to name the most exclusive musical organization in Europe, would you not specify la Société des Concerts du Conservatoire, of Paris? Composed of the finest instrumentalists in France, members of the Grand Opera and Opera Comique orchestras, this Société des Concerts du Conservatoire devotes itself to the conservation of the highest and best in music, in the same way that the Theatre Francais does histrionically. It is supported by subscription and is forced to give two concerts a week apart, of the same program, to enable all the subscribers to hear the performances. The hall in which the concerts are given is in the Conservatoire building and, although small, is remarkable for its perfect acoustic qualities. Charles W. Clark is the first American ever invited to appear as soloist at these concerts in the seventy years since their commencement. At the two concerts of February 14 and 21, season 1903-4, his success was so great that he was recalled to finish the season, singing April 17 and 24."

Liederkranz Applauds Mme. Brocks-Oetteking.

Johanna Brocks-Oetteking sang at an afternoon musicale of the Deutscher Liederkranz on Friday, November 26, and was warmly received. The New Yorker Herald contained the following notice of her singing: "Johanna Brocks-Oetteking sang in perfect style and voice, an aria from 'The Merry Wives of Windsor,' by Nicolai, and 'Waldeinsamkeit,' 'Volkslied' and 'Mein Schätzlein,' by Max Reger, and was enthusiastically applauded."

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MAHLER'S "LIED VON DER ERDE" GIVEN BY NIKISCH IN BERLIN.

Strauss Revives Forgotten Weber Overtures—Emil Sauer Plays Own Piano Concerto—Gerardy Not Heard from Since War—Facts About the late August Bungert.

Jenaerstr. 21,
Berlin, W., November 5, 1915.

Gustav Mahler's "Lied von der Erde" was the principal number of the second Philharmonic concert under Nikisch, this being its first performance in these concerts. A strange composition is this, but undoubtedly one of the most important of his nine big symphonic works. It was Mahler's last complete work, finished just before his death. He never heard it performed. Curiously enough, he called it his "Tenth Symphony," though it was clearly his ninth. The reason was a superstitious fear of death, which, coupled with his last illness and the knowledge of the fact that Beethoven, Schubert, and Bruckner each composed nine symphonies and all died soon afterwards, deterred him from putting the title of "Ninth Symphony" to his "Schwanengesang."

The real title given to the work by Mahler was "Das Lied von der Erde, eine Symphonie für eine Tenor—und eine Altstimme und Orchester." The composer's premonition of his death did not deceive him, for he passed away much sooner after completing his ninth symphonic work than was the case with either Beethoven or Schubert and three-quarters of a century later with Bruckner. There are six parts to the "Song of Earth":

1. Das Trinklied vom Jammer der Erde (tenor).
2. Der Einsame im Herbst (alto).
3. Von der Jugend (tenor).
4. Von der Schoenheit (alto).
5. Der Trunkene in Frühling (tenor).
6. Der Abschied (alto).

The texts of the six poems are taken from Hans Bethge's translation of the ancient collection of poems known as the "Chinese Flute," composed by Chinese lyric

poets in the eighth century. These poems are for the most part steeped in melancholy, and Mahler's music, both in the vocal parts and in the orchestra, reflects this mood. A spirit of sadness hangs over it all, except No. 52, "The Drunken Man in Spring," which is replete with defiant humor. The instrumentation is masterly, as is always the case with Mahler's symphonic works. The performance under Nikisch was magnificent and earned for the symphony a pronounced success. The soloists were Ilona Durigo, contralto, and George Meader, tenor, an American and member of the Stuttgart Royal Opera, who has a beautiful although not voluminous voice and a sympathetic delivery. The contralto also was very satisfactory. No composition by Gustav Mahler, excepting the "Symphony of the Thousand," ever achieved such a success in Berlin.



AUGUST BUNGERT.

Who recently died at Leutensdorf on the Rhine, a forgotten, disappointed man. Twenty years ago he was the most discussed composer in Germany. Bungert was sixty-nine years old.

The program was brought to a conclusion with a very fine performance of Richard Strauss' "Don Juan."

BERLIN ROYAL ORCHESTRA CONCERT.

The program of the first symphony concert of the Royal Orchestra under Strauss' baton was of special interest because it brought two forgotten overtures by Carl Maria von Weber. The first of these was the overture to the forgotten opera, "Der Beherrscher der Geister." This was originally written for Weber's youthful opera, "Ruebezahl," which was begun in 1804, but was never completed. Later he revised and elaborated it and published it as the overture to "Der Beherrscher der Geister." It is a very charming and romantic piece of orchestral music. The score of Marschner's "Hans Heiling" proves that that composer was very familiar with this work. The other Weber overture was written for his light opera, "Abu Hassan,"

which was first produced at Munich in 1811. Later it was also given with success at Leipzig, Berlin, Gotha, and Weimar. It is spontaneous, vivacious, merry music, and is well worth an occasional hearing. Strauss deserves thanks for reviving these two forgotten orchestral numbers. Anyhow, Weber deserves more attention than he gets on concert programs, aside from the three well worn overtures to "Freischütz," "Oberon," and "Euryanthe."

This concert was a kind of Weber celebration, for the program also contained the "Oberon" overture and the F minor piano "Konzertstück," which was beautifully played by Frieda Kwast-Hodapp. The rest of the program consisted of Mozart's "Jupiter" and Haydn's E flat major symphonies.

EMIL SAUER WITH MUSIC FRIENDS.

The first of the series of symphony concerts given annually by the Berlin Society of Music Friends, occurred on Saturday at the Philharmonie. The program included Reger's long and not over-interesting "Variations on a Theme by Adam Hillier." The most interesting part of this composition is the fugue at the close, in which Reger's consummate contrapuntal skill is revealed in a high degree. Wendel gave an admirable performance of the work. The program closed with Beethoven's A major symphony. Between the two orchestral numbers Emil Sauer played with great brilliancy and beautiful tonal effects his own piano concerto in E minor. It is not a work of great depth, but pleasing and grateful and very effectively penned for the solo instrument. Sauer scored an immense success.

BRAHMS INTERPRETED BY MASTER TRIO.

In the former Schnabel-Flesch-Gérardy Trio, Hugo Becker has taken the place of Jean Gérardy, the Belgian, of whom nothing has been heard in Berlin since the war broke out. Formerly Gérardy always spent the greater part of the winter in Berlin. When here, he was always the guest of S. Landecker, director of the Philharmonie, who was almost like a father to him. Although Gérardy is missed, an able substitute has been found by Flesch and Schnabel in Hugo Becker. These three artists are playing this winter in five concerts all of Brahms' chamber music works with piano. The program of the first evening brought the C minor trio, op. 101, the sonata for violin and piano in G major, and the A major piano quartet. The ensemble of the three artists is so perfect that there is nothing to criticize. The critic who goes to these concerts, does so for the purpose of giving himself up to the spell of the music, and to listen to these men is always an unalloyed pleasure. Particularly effective was their performance of the beautiful, passionate piano quartet. The three popular artists were tendered an ovation. Beethoven Hall was sold out at this the opening concert, which augurs well for the rest of the series. It also speaks volumes for the standing of these three artists in Berlin and also for the esteem in which the general public here holds Johannes Brahms.

LEO SLEZAK SINGS LIEDER.

Slezak's natural domain is the operatic stage, but of late he seems to be endeavoring more and more to penetrate into the meaning of the German lied, which to him has been hidden hitherto. He is gaining ground in this respect, although he is still far from being an ideal lieder interpreter. However, he sang Hugo Wolf and Richard Strauss at his recital here last Friday with a very fair comprehension of these composers' intentions. Beethoven's "An die Ferne Geliebte" and at the close of the program two well known Italian arias aroused great enthusiasm with the public, which completely filled the large hall of the Philharmonie. In all of his vocal efforts he displayed a great wealth of material and much temperament. He was accompanied by Michel Raucheisen of Munich.

OTILIE METZGER IN RECITAL.

Otilie Metzger is doing a great deal of concert work this season, having resigned from the Hamburg Opera in order to have more freedom in this direction. She gave a concert here at Beethoven Hall last Monday evening, in which she had the assistance of Kate Neugebauer Ravoth, soprano, and Coenraad Bos at the piano. Mme. Metzger was heard in several duets with the soprano, who is a singer of moderate gifts and attainments, in which she subdued her own voluminous voice to suit the requirements of her partner. In her Lieder, however, particularly in "Dem Unendlichen," by Schubert, and "Die Ehre Gottes in der Natur," by Beethoven, she made a profound impression. Her voice perhaps never sounded so mellow, full, and beautiful in Berlin as on this occasion. Among the duets were some very seldom heard numbers by Brahms as "Klänge" No. 1 and No. 2, and five duets by Dvorák. Mme. Metzger received a rousing welcome in Berlin, and the soprano was also given a cordial reception.

SCHWARWENKA IN CHAMBER MUSIC.

Xaver Scharwenka was the chief attraction at the second subscription concert of the Waldemar Meyer Trio. He

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*HANS TÄNZLER, tenor, Royal Opera, Karlsruhe.
CAVALLIERE MARIO SAMMARCO, baritone, formerly Metropolitan Opera Co. and Covent Garden.

PUTNAM GRISWOLD, basso, formerly Metropolitan Opera Co., Berlin Royal Opera and Covent Garden.
*MARGUERITA SYLVA, Carmen in the guest performance of Caruso at the Berlin Royal Opera.
MARGARETE MATZENAUER, mezzo-soprano, Metropolitan Opera, New York.
*HELENA FORTI, soprano, Dresden Royal Opera.
MARY CAVAN, soprano, Hamburg Opera and Chicago Opera Co.
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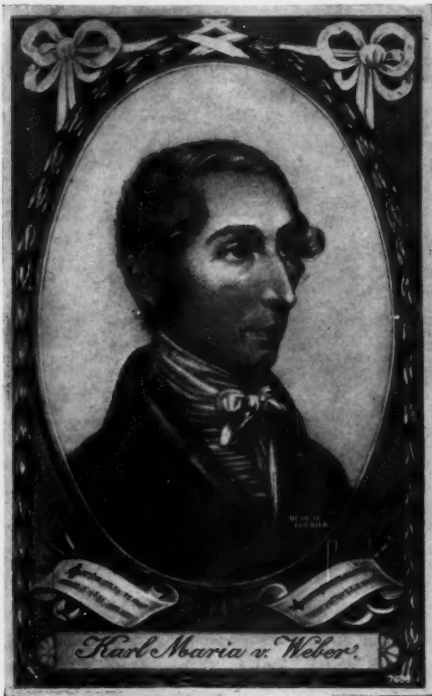
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lent both interest and importance to the Beethoven C minor sonata and the "Kreutzer" sonata. Between these two numbers Frieda Langendorf, formerly of New York, was heard in a successful rendition of the big "Leonore" aria.

MUSIC FOR TWO PIANOS.

Ernst von Dohnányi and Mischa Levitzki, master and pupil, played a program of music for two pianos at the



C. M. VON WEBER.

Whose two forgotten overtures to "Der Beherrscher der Geister" and "Aba Hassan" were revived by Richard Strauss at a concert of the Berlin Royal Orchestra.

Singakademie, consisting of Bach's C major concerto, Mozart's D major sonata, Schumann's variations in B flat major, and Max Reger's "Introduction, Passacaglia and Fugue." This proved to be an effective program, and it was played in a masterly manner. Schumann's variations are beautiful and deserve to be heard oftener. And what could be more charming than Mozart's spontaneity in his D major sonata, which increases in interest and effect to the very last note. That concert was an agreeable contrast to the average piano recital.

OTHER CONCERTS OF THE WEEK.

The other musical events of the week included a Bach program of vocal and organ compositions sung by Georg A. Walter and played by Bernhard Irrgang, Berlin's leading organist, in the old Garrison-Kirche; a very enjoyable evening of vocal quartet music, sung by Berlin's vocal quartet, accompanied at the piano by Arthur Schnabel; song recitals by Emmi Leisner, one of the leading contraltos of the Berlin Royal Opera; Helene Schuetz, also a contralto; Eva Katharina Lissman, both accompanied by Bos; an evening of duets by Lotte Leonard and Therese Bardas; a so-called "Vaterländischer Abend" given by the "Liedertafel," Berlin's foremost male chorus, who sang well known patriotic four-part songs.

WAGNER FOR THE PEOPLE.

Cheap performances of Richard Wagner's music dramas are now being given in the Walhalla Theatre, in the northern part of Berlin, for the purpose of bringing Wagner nearer to the lower classes. Berlin North is inhabited by factory hands, laborers, small shopkeepers, etc. These performances were begun with a very fine production of "Tannhäuser." The management deserves a great deal of credit for this undertaking, for it is not an easy thing to give cheap Wagnerian performances. Wagner not only demands good singers, but, above all, a good orchestra. The soloists are for the most part unknown young singers, some of them very promising. The role of Wolfram, however, was in the hands of Leon Rains, the well known American baritone. The weak spot in the performance was the chorus, which was insufficient for the purpose. This Walhalla Theatre was known in former days as the National Theatre. Celebrities like Bonci and d'Andrade were frequently heard there.

AUGUST BUNGERT PASSES AWAY.

August Bungert is dead. A quarter of a century ago the most talked of composer in Germany, today he is almost wholly forgotten. During the summer of 1892, when I was making my first trip up the Rhine, the spot was pointed out to me at Godesberg, on a beautiful site overlooking the Rhine valley nearly opposite the Drachenfels,

where the projected Bungert opera house was to be erected. A million marks had been subscribed for the purpose, and Godesberg was to become a second Bayreuth, for Bungert's settings of the great Homeric epics, I was told, were to be fully the equal of Wagner's handling of the old Teutonic mythology. At that time, in 1892, Bungert was in the heyday of his fame and popularity. Then all singers of prominence, including even a Lilli Lehmann, put his Lieder on their programs. His orchestral works were hoisted into prominence, and Bungert was the man of the day. Richard Strauss was then just beginning to attract attention.

But the projected theatre at Godesberg never materialized. Bungert's friends, who included men of wealth, did their utmost, but they overlooked the fact that one great essential was wholly lacking in their protégé—inspiration. Bungert, it is true, composed his "Homeric World," which was performed at Dresden, and in parts also in Berlin. This "Homeric World" was based on "The Iliad" and "The Odyssey." He composed "The Iliad" in two parts entitled "Achilleus" and "Clytemnestra," and "The Odyssey" in five parts, called "Circe," "Polyphemos," "Nausicaa," "Odysseus' Return," and "Odysseus' Death."

It was a big and comprehensive scheme, and, like Wagner, Bungert composed the texts as well as the music. Musically, he leaned very heavily on his great prototype of Bayreuth. Both in the texts and in the music Bungert proved to be wholly unequal to the gigantic task, and at this date it is difficult to understand the zeal and generosity of the Bungert enthusiasts of twenty years ago. His was a most extraordinary case of mediocrity forced into the limelight of publicity. Excerpts from his "Homeric World" were performed in various symphony concerts in Germany, but the Bungert craze soon died out, and he himself spent his last years in solitude at Leutensdorf, on the Rhine, a disappointed man.

Bungert had a certain gift of melody and a facile style, and if he had confined himself to the composition of Lieder he might have found a permanent place, at least in a moderate degree, in German musical literature. After the "Homeric World" plan fell through, he disappeared more and more from public notice, although he wrote a

"Zeppelin" symphony in 1908 and music to Goethe's "Faust," which was given one performance in Düsseldorf in 1903. Bungert had technical command of the orchestra in a large degree, and it is a pity that he so overshot his mark. It was a case of vaulting ambition which overleaps itself.

MAX BRUCH'S "HELDENFEIER."

Max Bruch's latest choral composition, "Heldenfeier," which was recently given its first performance here by the Philharmonic Chorus under Siegfried Ochs with great success, has been published by Leuckhardt, of Leipzig, in two editions, one for mixed chorus and orchestra, and the other for male chorus and orchestra or organ. The work was recently produced in Dresden, where it made a strong impression.

ARTHUR M. ABELL.

Sherwood Concert Company.

The Sherwood Concert Company opened its season recently at Leonia, N. J. Mary Sherwood, daughter of the late William H. Sherwood, pianist, was assisted by her distinguished mother, who played her accompaniments; Margaret Whitaker, a talented violinist, was assisted by her sister, Helen Whitaker. The pianist was Robert E. Roermann.

Miss Sherwood was greeted with applause as soon as she appeared upon the stage, and the undeniable beauty and freshness of her voice, combined with her masterly handling of text and music in all her selections, justified the enthusiasm she evoked. Her numbers were: "Spring," Henschel; "Irish Love Song," Lang; "Pastorale," Bizet; "Ständchen," Strauss; "Songs My Mother Taught Me," Dvorák; "Sunlight Waltz," Harriet Ware, and "Chanson d'Amour," by J. Holland, with violin obligato.

Margaret Whitaker was a worthy addition to this talented company and gave genuine delight with her brilliant and skillful playing of several charming numbers.

Albert K. Roermann was effective in piano solos, by MacDowell, Chopin, and the thirteenth rhapsodie of Liszt.

"Is this piano yours?"

"Oh, about an octave of it."—Boston Transcript.

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Myrtle Elvyn, looking more handsome than ever, was stopped the other day on Michigan avenue, Chicago, by a representative of the MUSICAL COURIER, who was informed by Miss Elvyn that she is busily engaged this season in



MYRTLE ELVYN,
Pianist.

adding new numbers to her already large repertoire for her tour next year. As has been customary with Miss Elvyn, she tours the country for two years and the third year she rests, travelling generally through Europe and adding new material to the long list of piano literature that she has at her finger tips. Due of course to the unsafe conditions on the other side of the ocean the gifted American pianist was compelled this year to remain in America.

Miss Elvyn received many flattering offers to appear in concert this season, but declined, as it is an invariable rule with her that every third year must be given to rest or further study, and her many admirers all through the country will have to wait until next season to hear anew one of America's most gifted pianists.

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JENNY DUFAN'S RECENT SUCCESSES.

Three Cities Join in Praise of Soprano.

Jenny Dufau's brilliant success in Cleveland, Atlanta and Chattanooga is registered in the following excerpts culled from the press of those cities:

She possesses a lyric voice of great purity and considerable range. Yesterday she struck a high E flat and held with a tone as clear as a bell, and her lower tones and middle register are excellent. She was delightful in a Hugo Wolf group; Paladilhe's "Psyche" and Dalcroze's "Blue Bird" were full of delicate feeling, while Delibes' "Girls of Cadiz" was fuller of defiant spirit, gay manner and brilliancy that I have ever heard equalled in that song.—The Leader, Cleveland, November 12.

The principal honors in this artistic partnership fell easily to Miss Dufau, who delighted her hearers with her clear, liquid and perfectly placed voice. . . . We do not often hear better vocalism than was revealed in Paladilhe's "Psyche," with its transparent tone and admirably sustained legato; in Dalcroze's "L'oiseau bleu," captivating in its swift and unerring deftness, and in Delibes' "Filles de



JENNY DUFAN.

Cadix," which Miss Dufau delivered with splendid bravura.—The Plain Dealer, Cleveland, November 12.

Miss Dufau is a coloratura soprano who doesn't know the meaning of affectation, and is mistress equally of brilliant music and simple song. She sang a group of German Lieder, an air from "Traviata" and "Mignon" with equal success, and the touching Scotch air, "Loch Lomond," found a place on her tactfully selected program. She was assuredly heard to the best advantage.—Atlanta Georgian, November 2.

Jenny Dufau scored a brilliant triumph under the auspices of the Chattanooga Music Club. Slender and petite in appearance and possessed of a pure voice of great brilliancy, the singer clearly demonstrated her experience in grand opera before the first number of the program had been finished. . . . Her piquant and charming manner, coupled with her evident enjoyment of her work, had its effect upon the audience, and she was accorded repeated encores. Her absolute voice control in both the grave and gay numbers and the human sympathy with which she imbued those numbers which required it made her recital one of the most pleasing ever heard here.—Chattanooga Daily Times, November 8.

MARGUERITE SYLVA WED.

Opera Singer, Formerly of Hammerstein's Manhattan, Marries in France.

Marguerite Sylva was married in Paris on December 4 to Lieut. Bernard L. Smith, of Richmond, Va. Smith is an assistant naval attache of the American Embassy in Paris. The ceremony was performed in the Church of Notre Dame, at Deschamps. The civil ceremony took place on May 22. Oliver Roosevelt, a cousin of the ex-President, acted as best man. The bride was given away by Paul Vidal, the composer, and other witnesses were Mme. Sylva, Grace Olmstead, Edna Wallace Hopper, Baron Rudolf de Wardener and Louis Nelson. Miss Sylva divorced her first husband, William D. Mann, a theatrical manager, in February, 1912. She has been heard here also in comic opera, her most recent role being in Lehar's "Gipsy Love."

Wiesbaden announces twelve symphony concerts for this season.

SKOVGAARD'S CONCERTS ARE SUCCESSFUL.

Capacity Houses the Rule.

Skovgaard, the Danish violinist, and his New York Metropolitan Company are enjoying success on their American tour. So far they have had capacity houses everywhere, and to judge from the applause, they are giving complete satisfaction. Following are some reviews of their work:

Skovgaard, the celebrated Danish violinist, and the New York Metropolitan Company delighted a good sized audience at the Elks' Club Wednesday evening. The six artists gave a program of interest and musical worth embracing operatic and classic numbers from both old and new schools.

Axel Skovgaard, playing upon his priceless Stradivarius violin, gave as his first number the brilliant concerto in G minor by Max Bruch. Three movements—vorspiel, adagio and finale—with their technical difficulties were given with assurance and ease. Skovgaard is a pupil of the famous Joachim and it is said has played before many of the crowned heads of Europe.

"My Heart at Thy Sweet Voice," from "Samson and Delilah," was one of the evening's treats. This was sung by Molly Byerly Wilson in costume. Miss Wilson's voice is a full contralto of unusual depth. The operatic air was given with dramatic fervor and expression. Kreisler's "Caprice Viennois," as played by Skovgaard, was a popular number. In this group the violinist gave artistic interpretations of nocturne by Chopin-Sarasate and "Fantasy on an Irish Melody" by Vieuxtemps.

Alice McClung, pianist, has won an enviable reputation as an interpreter of Liszt compositions, and her rendition of the polonaise in E major was proof of her right to this reputation. Brilliance marked the number and there was a hint of considerable reserve power behind the brilliant technic. Two Italian folksongs by Florence Hawkins and Francis W. Cowles were most enjoyable. Clara Freuler, the Swiss mezzo-soprano, sang "Elizabeth's Prayer," from "Tannhäuser," in costume. Miss Freuler's voice is clear and resonant.—Galesburg (Ill.) Evening Mail, November 26, 1915.

Last Friday evening, the people of Waverly who availed themselves of the opportunity, were given a rare musical treat in the Waverly Opera House, when Vladimir Neveloff presented the New York Metropolitan Company and the famous Danish violinist, Axel Skovgaard.

Those who attended the Skovgaard Concert were well repaid. The audience was highly appreciative, and the hearty applause that greeted the various numbers favorably impressed the company.

The program was well arranged, and would have been, in itself, a drawing card in nearly every music loving community, for it offered something attractive to everyone. . . . As a violinist, Axel Skovgaard stands in a class by himself. He is a master in the best sense of the term. The rich, full tones which he lured from his famous instrument were eloquent and passionate, full of vim and vital timbre. They proved to all present that he knew how intelligently to harmonize technic and real art, even in such a difficult number as the concerto, E major, by Mendelssohn. Mr. Skovgaard's art appeals to all music lovers, and his name is fast becoming as well known as the names of Ole Bull and Remenji. During the past nine years he has filled 1,150 engagements.—Waverly (Ia.) Democrat, November 24, 1915.

National Opera Club Events.

The regular monthly meeting of the National Opera Club of America, Inc., Mme. von Klenner founder and president, will be held in the Astor Gallery of the Waldorf-Astoria Hotel, New York, this afternoon, December 9, at 1.30 o'clock.

The subject for the day will be "French Opera," Havrah Hubbard, official club lecturer, giving his opera talk on Charpentier's "Louise," assisted by Wells Weston, at the piano. The services of several prominent singers have been secured, who will give illustrations from the various French operas, and a delightful afternoon is anticipated.

On December 22 the New York Theatre Club will give a luncheon and dance in the Hotel Astor, New York, at which the National Opera Club of America, Inc., is to be represented by many prominent members.

Through the courtesy of Jacques Coint, general manager of the David Chandler Dramatic Company, the members of the National Opera Club of America, Inc., were able to attend many of the performances of Shakespeare's masterpieces at the Forty-fourth Street Theatre, New York, for half price during the week of November 29 on presentation of their club card.

The club announces its second annual performance of grand opera for April 3, 1916, and plans are in progress to make it a big success.

Mabel Riegelman's Enthusiastic

Welcome at Texas Conservatory.

Sherman, Tex., November 27, 1915.

Mabel Riegelman's appearance here, last Thursday evening, was greeted by a large and enthusiastic audience. Encores were demanded again and again, and Miss Riegelman was not permitted to go until she had repeated the aria "Depuis le jour," from Charpentier's "Louise," Tosti's "Good-Bye" and the "Brass Band" by the California composer, Arthur Fickenschier.

The concert was held at Kidd-Key Conservatory, and arrangements were made immediately for a return engagement.

Miss Riegelman is meeting with gratifying success at every appearance. Her program in full follows: Aria, "Non so piu" ("Figaro"), Mozart; "I Love Thee," Grieg; "Vergebliches Ständchen," Brahms; "Musetta Waltz Song" ("Bohème"), Puccini; "Ariette," Paul Vidal; "Premier

Dance," Massenet; "Spirit Flower," Campbell-Tipton; "Mama dit moi," Wekerlin; aria, "Depuis le jour" ("Louise"), Charpentier; "Call of Rhada," Ware; "Als die alte Mutter," Dvorák; "Gretel," Pfitzner; "Down in the Forest," L. Ronald; aria, "One Fine Day" ("Madam Butterfly"), Puccini; "My Laddie," Thayer; "Good-Bye," Tosti; "An Open Secret," Woodman.

ARONSONS ARE NOW IN CHICAGO.

Two Eminent Musicians Join Musical Colony in Western Metropolis.

Most noteworthy among the additions to Chicago's music circles are the distinguished Berlin pianist-pedagogue, Maurice Aronson, and his gifted wife, the Russian concert pianist, Vera Kaplun-Aronson. The former was for years identified with the music life of Chicago prior to his departure for Berlin in 1903. For twelve years he has been a conspicuous figure in the music colonies of Berlin and Vienna, where he found at all times liberal recognition.

Because of the war they regretfully abandoned a field of activity that had endeared itself to them; they had formed the most pleasant associations and had established



MAURICE ARONSON AND VERA KAPLUN-ARONSON.

a beautiful and artistically furnished home. Now the artist couple is in Chicago, where Mr. Aronson is pursuing his pedagogic activity as in years past.

Though valued highly in Europe as an exceptionally gifted public performer, Mrs. Aronson has as yet not been heard publicly in America. By such as are in a position to gauge conditions in the concert field at the present time she has been advised to defer her first American tour until a more propitious time. Her appearances in Berlin in conjunction with the Berlin Philharmonic Orchestra and in recital have created a most favorable impression, which has been deepened and enhanced by equally successful appearances in other cities of the Continent.

A Subdued Vocalist.

"Pa, you sing bass in the choir, don't you?" asked Bobby Smithers.

"Yes, my son," replied Mr. Smithers.

"And ma sings soprano?"

"That's right."

"Well, there's one thing I don't understand."

"What is it?"

"Mrs. Tompkins says you sing mighty big in public and mighty small at home."—Birmingham Age-Herald.



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TILLY KOENEN GIVES SONG RECITAL IN NEW ORLEANS.

Dutch Contralto Inaugurates Series of Philharmonic Society
Concerts—Her Program Well Constructed—Notes
from the Crescent City.

New Orleans, November 26, 1915.

The Philharmonic Society of New Orleans inaugurated its series of concerts with a song recital by Tilly Koenen, the Dutch contralto. The audience was a large and representative one. Miss Koenen was not a stranger here, having been heard at the same hall and under the auspices of the same society some five years ago. Her program was a well constructed one and made many demands upon the artist. In Strauss' "Heimliche Aufforderung" Miss Koenen rose to splendid heights, delivering the exquisite song with a bigness of conception and an emotional warmth that were quite compelling. Joane Doane played the accompaniments sympathetically.

NOTES.

Rebecca Ellison Johnston, of Shreveport, La., informs this department that she has accepted the directorship of the department of voice at the Meridian College-Conservatory, Meridian, Miss. Among the pupils whom Mrs. Johnston has taken with her to her new field of activity are: Helen, Mary Alice and Charlie Porter, of Opelousas, La.; Janie Montgomery and Clara Baur Johnston, of Shreveport, and Elenora Allen, of Homer, La.

At a recent musicale of the Saturday Music Circle, Mary Molony and Anita Gonzalez distinguished themselves in their performance of the MacDowell D minor concerto.

HARRY BRUNSWICK LOEB.

Successful Pupils of the Reyl-Krahé Vocal Studio and Opera School.

At the concert and reception of the Young Ladies' Sodality of St. Joseph's Church, given on Wednesday,

November 24, at Turn Hall, New York, four pupils from the Reyl-Krahé Vocal Studio made their successful appearance. These were Marie Hesters, lyric soprano; Marie Hurter, contralto; Val. Menges, tenor, and Joseph Herrmann, baritone, who gave an artistic rendition of the quartet from "Rigoletto."

Marie Hesters and Val. Menges evoked a special demonstration with their dramatic interpretation of the prison scene duet from "Trovatore."

Val. Menges pleased the audience with his beautiful tenor voice and artistic singing at the performance of the operetta "Princess Bulbul," by Rhys-Herbert, given at the Lexington Opera House, New York, on November 7.

Marie Hesters has been engaged as one of the soloists for the concert of the Catholic Saengerbund, which will be given at the Yorkville Lyceum, on January 30, 1916.

CLARENCE ADLER'S RECITAL.

Pianist's Musicales Intimes Series.

The first of a series of three Musicales Intimes, to be given during the season 1915-16, by Clarence Adler, took place on Wednesday afternoon, December 1, in the Green Room of the Hotel McAlpin, New York. A large and fashionable audience attended.

Bach's sonata, No. 3, A major, for piano and flute, played by Clarence Adler and Georges Barrere, opened the concert. This was followed by a dignified reading of Beethoven's sonata, op. 90, in which Mr. Adler's beautiful singing tone was strongly in evidence. Mr. Barrere then played a group of four flute solos: Andantino, G. Fauré; "Sérénade," Georges Hüe; nocturne, Georges Barrere, and allegretto, B. Godard, which won great favor.

The next programed number was Chopin's B flat minor scherzo, op. 31, which Mr. Adler played with much brilliancy. He responded with an encore.

The recital closed with Piaré's sonata in D minor, op. 36, for piano and flute.

Mr. Adler will have the assistance of Willem Willeke,

cellist, at the second musicale on Wednesday afternoon, January 12, 1916.

FABBRINI'S HISTORICAL RECITALS.

Suitable Costumes Add to Romantic Era Program.

Giuseppe Fabbri, pianist of Minneapolis, is meeting with much success with his historical recitals in costume in that city. Following are two newspaper clippings regarding this work:

The second historical recital in costume of the Kraus-Fabbri series was given at the Unitarian Church last night. For the program of the romantic era in music the stage was artistically set. . . . In costumes and light effects nothing was spared to give illusion of the period which marked the dawn of modern music, when in two or three decades this art advanced more than it had ever done before in a century.

Signor Fabbri had a splendid evening in his solo numbers. His Beethoven selection was the mighty sonata in E major, op. 109, the first in the group of the master's three last sonatas. Titanic repose here interchanges with yearning unrest, while the form of variations in the andante of folksong origin is used with unparalleled skill. The artist succeeded admirably in delineating character of the changeable rhythm and his dynamics were all marked by masculine sinuosity truly of Beethoven.

Yet the pianist's finest accomplishment was his playing of the three important Chopin etudes, in C minor, C major and F major, in faithful characterization of their individual beauty of harmony, rhythm and tonal effects. A Schumann novelté and Liszt's impressive "Eroica" were also effectively performed.—Minneapolis Journal, November 24, 1915.

With an eighteenth century scenic setting to represent Schubert's studio and with strikingly appropriate costumes, Giuseppe Fabbri and Edmond Kraus made their second historical program last evening in the Unitarian Church one of the finest recitals of this rich musical season. The program's center was the deeply poetic op. 109 sonata of Beethoven. . . . The inner unity of this great sonata, which was written in the fall of 1821, along with the following two last sonatas, as an indignant protest against the rumor that Beethoven was written out, flows from its ecstatic opening arpeggios through the thoughtfully interrupting recitatives into the glad allegro and then into the heavenly peace of the andante theme and its six psychical variations. The wonderful opportunity of again hearing this sonata of divine love with so much of its depth and so little of modern liberty of rubato and impressionistic haste makes Mr. Fabbri deserving of public thanks. In his group of a Schumann novelté, Liszt's "Eroica" and three Chopin studies, it was especially in the first of these latter that the vigorous and poetic pianist gave an ideal rendition.—Minneapolis Daily News.

GRAND RAPIDS PROGRAMS.

Famous Artists Furnish Choice Numbers.

Grand Rapids, Mich., November 21, 1915.

On the Mary Free Bed Course of Concerts, the following program was given recently:

"Rondo Capriccioso" (Mendelssohn), "Capriccio," B minor (Brahms), "Capriccio Staccato" (Vogrich), Mme. Mero; "Es blinkt der Thau" (Rubinstein), "Lithuanian Lied" (Chopin), "Synnoves Song" (Kjerulf), "That's the World in June" (Spross), Miss Case; prologue from "Pagliacci" (Leoncavallo), Mr. Allan; "Spanische Romanze" (Schumann-Tausig), prelude, G minor (Rachmaninoff), "Clair de Lune" (Debussy), Hungarian rhapsodie (Liszt), Mme. Mero; aria from "La Traviata" (Verdi), Miss Case; Neapolitan songs—"Vocche Desiderosa," "Aria Fresca," "Canta pa Luna" (Nardella), Mr. Allan; "Ah, Love, but a Day" (Mrs. Beach), "My Lovely Celia" (Old English), "Thy Hidden Gems Are Rich Beyond All Measure" (a song of India) (Rimsky-Korsakoff), andante from "Sonnambula," "Ah non credea" (Bellini), Miss Case.

Miss Case's lovely singing is greatly enhanced by a beautiful stage presence. Her songs were interpreted with excellent diction and tonal quality.

Yolanda Mero is a pianist of rare merit. Her appearance here was decidedly appreciated. Hugh Allan was also well received. Charles Gilbert Spross added to the program by his artistic accompanying.

CHAMBER MUSIC.

Under the management of the Malek School of Music, chamber music was presented in a most talented and artistic manner in the St. Cecilia studio, Monday evening. Ottokar Malek, the director of the well established school of music, is a pianist of rare genius. Hugo Kortschak (violin), and Carl Brueckner (violin), visiting artists, share equal honors in the following masterfully played program: Trio, op. 99 in B flat (Schubert), the Artist Trio! "Creation's Hymn" (Beethoven), "The Erl-King" (Schubert), ballade "Edward" (Loewe), William Beard; sonata, op. 15 in A minor for piano and violoncello (Grieg), Ottokar Malek and Carl Brueckner; trio, op. 15 in G minor (Smetana), the Artist Trio. A. C. T.

Lambert Pupil to Play.

Katherine Eyman, of East Orange, N. J., a very gifted pupil of Alexander Lambert, will give a piano recital in New York in January. The young artist also has been engaged to play in the spring with the Philadelphia Orchestra, under Leopold Stokowski.

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DJANE LAVOIE-HERTZ'S SEASON.

Canadian Pianist Now Under Goerlitz Management—Her Recent Successes—Toronto Paper Compares Her to Carreño.

Hugo Goerlitz, the impresario, announces that he has placed under his management Djane Lavoie-Hertz, the brilliant Canadian pianist, who recently made such a splendid impression at her New York appearance in a Plaza



DJANE LAVOIE-HERTZ.

Hotel musicale. The artist will be heard again here shortly at Aeolian Hall, Saturday afternoon, December 18, when she will give a joint recital with Mary Zentay, the violinist, and Morton Adkins, the baritone. Mme Hertz will play Scriabine's sonata-fantasia, C sharp minor etude, and E minor mazurka; Brahms' G minor ballade and A major intermezzo, Blumenfeld's D flat prelude, the Liszt "B-A-C-H" fantasia and fugue, and the "Ave Verum," by Mozart-Liszt.

Toronto had the pleasure of hearing Mme. Hertz on October 25 and the press of that city had the following to say about her performances:

Djane Lavoie-Hertz' selections, in themselves, give some insight into her character as an artist. In the great Liszt fantasy and fugue on the name of Bach her wonderful technic and command of every modulation gave thrilling effect to every detail and served to maintain the dynamic proportion required to give it a masterly performance, the volume of tone at times being well nigh overwhelming. The prelude in E flat by Blumenfeld and the Chopin polonaise were also wonderfully well played, while the mazurka in G sharp minor, the etude, op. 2, by Scriabine, the ballade by Brahms and nocturne, No. 2, Liszt, were replete with refined sentiment and elegance. Her playing in many ways reminded one of Carreño at her best.—The Toronto World, October 23, 1915.

She played numbers that testified to her executive virtuosity, her command of tone color in cantabile, her grasp of dynamics and her poetic ideas. She was given a splendid reception in its appreciation.—The Toronto Globe, October 23, 1915.

She is a pianist who displays poetic though forceful conception, warmth of feeling and brilliant technic.—The Toronto News, October 23, 1915.

Djane Lavoie-Hertz again made a deep impression as a pianist, her playing of Chopin's well known polonaise in A flat being a musicianly and finished performance.—The Toronto Saturday Night, October 30, 1915.

She gave abundant evidence that she has no mortal fear of anything ever written for the piano. Her work of last week proved that she has attained a mastery in dynamic effects. She has the strength of a man, something of the fire of Leginska on the lower end of the piano and a powerful grip on any part of the piano when it comes to so big a piece as the Bach fantasy fugue of Liszt, which she did in the style of a virtuoso.—The Canadian Courier, October 30, 1915.

Djane Lavoie-Hertz proved herself to be a highly intellectual player possessed of noteworthy virtuosity, her command of dynamics being especially impressive.—Weekly Star, October 30, 1915.

Djane Lavoie-Hertz played the massive Liszt fantasy in a masterly manner, her wonderful technic and absolute command of the piano

allowing none of its difficulties to mar a monumental performance.—The Empire, October 25, 1915.

The fantasy and fugue gave evidence of her rare ability and stamped her as an artist who will compare with some of the world's best pianists, as both her execution and technic were all that could be desired.—The Sunday World, October 24, 1915.

From a musical standpoint, Djane Lavoie-Hertz' selections were by far the most important feature of the program. The original style of her playing and her evident sincerity of purpose and genuineness of emotion never fail to profoundly impress her listeners, at least those who are susceptible of deeper artistic impressions. Her touch, unusually bold and aggressive in the forte passages, becomes mystically tender and poetic in the cantabile, temperamental energy, intellectual grasp and abundant technical control are joined in splendid union; all subservient to a powerful and interesting personality.—Canadian Journal of Music, November, 1915.

FLORENCE MACBETH AT SAVANNAH.

Soprano Arouses Southern Admiration.

Florence Macbeth, the coloratura soprano, was the attraction at the first "Artist Concert" of the Savannah Music Club in Savannah, Ga., November 16. The following press notices from papers of that city give evidence of her success:

Charm, naturalness and sympathetic interpretation characterized the singing of Florence Macbeth last evening when she was presented by the Music Club in the first artist concert of this season.

Though she possesses the talent of the artist and displayed dramatic ability, there was nothing of the false or affected about her, and she impressed her audience with her genuineness in the simple girlish costume that she wore, in her unabashed acceptance of the flowers presented by the club, in her generous response with encores and in the selection of her numbers.

Though Miss Macbeth is a coloratura soprano she did not follow the example set her by most artists of this type and give a program of songs merely to display the possibilities of her voice, but she chose songs rather for their own beauty and appeal, and she found through them the responsive chord in her audience. Her French accent in the first group of songs was perfect and in the English group her enunciation was distinct and easy.

Miss Macbeth won her audience with her group of French songs and her last French number, "Villanelle" (Del' Acqua) was one of the most enjoyed on her program. In the encore which she gave her voice was heard at its best, and throughout this number where the piano followed the voice there was not a shade of variance from the absolutely true note and her tones, especially in the exquisite middle register of her voice, were pure and rich.

Her singing reminded one of a bird or flute, noticeably so in the Verdi aria, "Caro Nome," from "Rigoletto." Her voice was beautifully sympathetic when she gave one of her Franz numbers, "Mutter, oh sing' mich zur Ruh," but with her temperamental understanding her mood was quick to change, and her voice with her mood, when she gave one of her bright, English numbers "To a Messenger," by LaForge. She repeated this charming number as an encore, as she did another of the English group, "The Enchanted Forest," by Philipps.

Miss Macbeth's program consisted of three arias and one group each of French, German and English songs, and in each one it would seem that it was best. She has a range that will be envied by the sopranos who aspire to great things, and her excellent breath control made her tones move on to do her bidding. Miss Macbeth seems to sing because she loves to sing.

Though the concert was Miss Macbeth's, the accompanist, Mrs. Yeatman Griffith, shares with her the honors of the evening. She was in sympathetic accord with her singer at all times and her accompaniments, when in the loudest parts, were kept under the voice and seemed to afford just the vehicle that carried the singer's tones out and away. If the singer's program needed anything to make it entirely charming, it was the accompanying by Mrs. Griffith, and with the combination of Miss Macbeth's voice and Mrs. Griffith's playing the Music Club presented a concert of which it may be justly proud and one which the audience will long remember.—Savannah Morning News.

The first artist concert of the Savannah Music Club this season was given last night at the Lawton Memorial, when Florence Macbeth appeared in a program full of charm and beauty and delighted her hearers with her presence and her art. For not only has the young singer a voice of rare richness and beauty, which has been perfectly trained, but she possesses a personality so pleasing and a manner so charming that to hear her sing was a double delight.

In her program she gave three brilliant arias, which brought out the full beauty of her young voice, which also found perfect expression in three groups of songs, in English, in German and in French. Nothing could have been more perfect than her rendition of the "Rigoletto" number, or of the French song, "Villanelle," with which she closed the program, yet in the German group she was equally at home and she sang the Franz number with a feeling which was remarkably beautiful.

In Mrs. Yeatman-Griffith, Miss Macbeth has an accompanist whose art contributed much to the evening's pleasure, for her playing was all that could be desired, forming just the necessary background for the beauty of Miss Macbeth's voice and completing an evening of perfect pleasure.

The Music Club is to be congratulated on the brilliant and beautiful concert with which its artist concert season was opened.—Savannah Press.

Kerr's Ohio Dates.

U. S. Kerr, bass-baritone, is booked for a recital in Dayton, Ohio, on December 15, and in Springfield, Ohio, on December 16.

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WILLY DE SADLER'S FIRST NEW YORK RECITAL

Artist is Well Known Abroad.

Willy de Sadler, an artist very well known abroad, both on operatic and concert stages, who has recently opened a studio in New York, will make his first public appearance in America at Aeolian Hall on Tuesday evening, De-



WILLY DE SADLER.

cember 14, at 8.15 o'clock. He has chosen the following program:

Pieta signore	Stradella
(Accompanied by organ and piano.)	
Wohin	Schubert
Mein	Schubert
Ihr Bild	Schubert
Der Wanderer an den Mond	Schubert
Der Doppelgänger	Schubert
Auf dem Wasser zu singen	Schubert
Die Forelle	Schubert
Zigeunerlieder (Gypsy songs), op. 103	Brahms
Elégie	Massenet
Ouvre tes yeux bleus	Massenet
Min Tankes-Tanke (in Danish)	Grieg
Nur wer die Sehnsucht kennt	Tschaikowsky
Ob heller Tag (in Russian)	Tschaikowsky

Mr. de Sadler is an artist known especially for his interpretative ability and will find in the choice of songs which he made, opportunity to show every side of his versatile art.

Richard Hageman will be the accompanist.

Ludolf Nielsen's one act, "Isabella," was given not long ago at the Copenhagen Opera.

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OMAHA DEPLORES LOSS OF THE KELLYS.

Victor Rosewater, the well known writer; politician and editor of the Omaha Bee, wrote the following editorial in that paper on November 21:

"In losing the Kellys, who have so long figured in the front ranks of Omaha's musical circles, Omaha sustains the heavier loss, for Mr. and Mrs. Kelly will keep at the head of the procession wherever they may be. We of the Bee regard Mr. Kelly as in part a Bee product, for he has a reputation and standing as a critic and writer on musical subjects almost equal to that as a conductor, recitalist and music teacher, and his literary side was developed by his connection with this paper as our musical critic. When Kelly was 'doing' the music column for the Bee, he kept it full of ginger all the time, and I believe had a personal controversy on most of the time, because he has opinions and never fears to express them, regardless of how they hit. On more than one occasion I entertained delegations demanding Kelly's musical critic scalp, but as none of them ever charged him with dishonest criticism or discrimination in scoring artists who did not fulfill their promises, or failed to measure up to standard, I never hesitated to uphold his freedom of opinion, although more than once 'standing by Kelly' brought reprisals on the Bee. I came to the conclusion then, from which conclusion I have not since been shaken, that it is absolutely impossible to maintain harmony among professional musicians—the artistic temperament simply will not allow it—and the only thing for a newspaper to do is to engage a competent critic on whose judgment it can rely, and back the critic up to the limit."

Henrietta M. Rees, also of the Omaha Bee, mourned the departure of the Kellys as her lead in "Gossip and Musicians":

"The announcement that Mr. and Mrs. Thomas J. Kelly are soon to leave Omaha to make their home in Chicago came as a surprise to Omaha's musical colony, although many of their friends have wondered that they have not been tempted to a larger field before this. For many years they have occupied leading positions in Omaha's musical life, in pedagogical, recital and church work, as well as in their connection with the Mendelssohn Choir. They will be greatly missed, for Mrs. Kelly with her artistic singing and Mr. Kelly in his many musical activities have exerted a strong influence for the highest class of music in our community. Mr. and Mrs. Kelly have devoted much of their time to recital programs, and for these and Mr. Kelly's lecture-recitals there is naturally greater opportunity in a larger place. Those who have heard Mr. Kelly's lecture-recitals from time to time, either separately or in series, know of the great amount of enjoyment and knowledge they contain."

"Mr. Kelly is a deep thinker and an excellent talker, and these lectures, written from his keenly individual viewpoint and based upon a thorough familiarity not only with the art of music but with the art of using the English language as well, are never pedantic, but sparkle with wit and apt illustration, and hold the interest throughout. The musical illustrations which are so often a part, and in which he is so ably assisted by Mrs. Kelly, never fail to arouse enthusiasm and delight. At the various times when these recitals have been given in Omaha, they have never failed to attract large audiences, who were unanimous in their praise."

"It has been the writer's privilege to attend several of them, and though many other lectures have been heard between times, Mr. Kelly's lectures are always so full of meat, and the points driven home so cleverly that they have been remembered where others were forgotten. This was especially true of the series given under the Tuesday Morning Musical Club some time ago, when the spacious Joslyn home was filled to capacity by interested listeners."

"There is no doubt but that there will be a demand for these lectures in our larger sister city and their gain will be Omaha's loss. But Omaha cannot afford to lose the Kellys, and, more than all else, it cannot afford to lose the Mendelssohn Choir, which Mr. Kelly organized and has conducted for several years. Although this body of singers is made up of the same kind of people that other choral bodies contain in other cities, it is a recognized musical fact, attested to by musical visitors like Frederick Stock, Archer Gibson and others, that under Mr. Kelly's baton they have given performances which far eclipse the vast majority of choral organizations found anywhere. If the Kellys would decide to spend a short season here each year, possibly this could be continued by adopting the plan of rehearsal used by the Mendelssohn Choir in Toronto. There the differ-

ent sections meet different nights of the week and thoroughly work over their parts before the general rehearsals. It makes more rehearsals covering a shorter period of time, but in three or four months the choir could be prepared to give concerts with or without orchestra. In this way we could keep a string upon the Kellys and at the same time look forward to future public performances of such choral music as have awakened unstinted praise from press, public and those keenly discriminating musicians who make up the personnel of the Chicago Symphony Orchestra."

Katherine K. Baxter, prominent in Omaha's social musical life, wrote the following editorial in the World-Herald:

"T. J. KELLY A PROPHET IN HIS OWN TOWN."

"And thus we let him go. Coming here in his early years, struggling, learning, developing, creating—creating a beautiful thing for us, which we know not enough to appreciate. All these years of aspiration in the face of discouragements have gone to make up our Mendelssohn Choir, for they have prepared him for the leadership he has shown."

"The past few years we have had many eminent men from abroad speak to us. The inference is that their word would be profitable. Profitable how? In passing a pleasant hour, or are we to ponder upon their words?"

"Dr. Zueblin told us only a few days ago that beautiful as Greek art was for the Greeks in expressing their civilization, it was not a true expression of our democratic civilization today. He would have our art a symbol of present conditions and times."

"Gutzon Borglum constantly reiterates the same thought: Be yourself, be sincere, do not imitate, be American, let us have an art truly our own."

"Dr. Zueblin told the Commercial Club two weeks ago the way to advertise our city was to have something to advertise. To advertise it in a way that would fit any city was not advertising. 'Pick out the distinctive features of your city.' He named our new hotel for one thing, our park system for another. Did you go on in your own mind to find any other distinctive assets that we had over other cities?"

"Do you know of any city in the Middle West that has a Mendelssohn Choir? A choir of its size, its beauty, its earnest character, its educational and art value?"

"All due to the persistent, unencouraged work of one man, who worked because the beauty within him sought expression. Our own Omaha has grown side by side with Mr. Kelly from a crude little town to a city of great promise. One would think that the mutual struggles would make for a better understanding."

"Last year our retailers' association, realizing that art has a big value for a city, engaged five eminent musicians to come to Omaha."

"The organization has set a fine standard for itself, which is very good as far as it goes."

"But where was a man of vision—the Borglum or Zueblin to see the choir in our midst, which others from a distance can vision or appreciate? It was not only a musical, a business, but also a civic error which these gentlemen made. It was the psychological moment for the business men of our city to grasp one art feature the city offers that is distinctive. It is the great living thing that is ours and has never been heard by such numbers as filled the Auditorium for the first charity concert."

"Big and promising as our city has grown, it has not kept step with Mr. Kelly—it has had its eyes turned to the ground, he, his to the clouds."

"But let us make amends, if that is possible. Let our Ak-Sar-Ben governors call forth all the talent of whatever nature in our city to cooperate in one great fall festival."

"Let us have a pageant—Miss Joy Higgins is already working at an Omaha pageant. Let our artist guild, our dancing teachers, our dramatic workers begin plans now so that the fall of 1916 may see what the soul of Omaha has become."

"Let us call 'Mr. Kelly of Chicago' to give the people—the people—a festival of music such as they have never heard, to recognize, even though late, the genius which is his."

Otto Malling, the Danish composer and organist, died October 5 in Copenhagen. He was sixty-seven.

"MY FAVORITE GERMAN SONGS."

Eleanor Gerhardt as Compiler.

Ultimate Refinement of an Ancient Custom.

Unique Collection of German Lieder Published by
Oliver Ditson Company.

Centuries have passed since the street singers of Italy adopted the custom of passing through the crowd which loiters to hear them sing, selling copies of the songs in their repertoire—laboriously copied out by hand in those days before the art of printing reached the sunny south-land. It is a long step from these street singers to the artists who sing in the "concert" which invariably follows upon the performance of any self respecting circus in America, but the circus brethren have adopted the old custom and offer books of their "songs" to the audience.

It is a still longer step from the "musicians" of the circus to the artistry of Eleanor Gerhardt, but is only the ultimate refinement of the old principle which has been carried out by the Oliver Ditson Company in inviting Miss Gerhardt to make a selection of the favorite German songs in her repertoire, which has just been issued in a most attractively printed and bound volume (for high or low voice, price \$1, post prepaid).

Miss Gerhardt has sung in this country for three seasons only, but in that short time her magnificent work and the personality which stands behind it, has won its way into the hearts of thousands of music lovers all over



ELENA GERHARDT.

America. The impeccability of her taste is sufficiently witnessed by the list of contents, which is as follows:

- Wonne der Wehmuth (Rapture of Melancholy), op. 83, No. 1, Ludwig van Beethoven
Romanza aus Rosamunde (Romance from Rosamunde), Franz Schubert
Auf dem Wasser zu singen (To Be Sung on the Water), op. 72, Franz Schubert
Vor meiner Wiege (At My Cradle), op. 106, No. 3, Franz Schubert
Das Fischermädchen (The Fisher-maiden), Franz Schubert
Im Abendroth (Evening Glow), Franz Schubert
Alte Laute, I (Why Are You Ill and Drooping?), op. 35, No. 11, Robert Schumann
Alte Laute, II (Bygone Pleasure), op. 35, No. 12, Robert Schumann
Mondnacht (Moonlight), op. 39, No. 5, Robert Schumann
Frühlingsnacht (Spring Night), op. 39, No. 12, Robert Schumann
Ich grolle nicht (I'll Not Complain), op. 48, No. 7, Robert Schumann
In's Freie (In the Open), op. 89, No. 5, Robert Schumann
Wanderer's Nachtlied (Wanderer's Night Song), Franz Liszt
Im Herbst (In Autumn), op. 17, No. 6, Robert Franz
Das Meer hat seine Perlen (The Sea Its Pearls Possesses), op. 36, No. 1, Robert Franz
Der Schmied (At the Forge), op. 19, No. 4, Johannes Brahms
An eine Aeolsharfe (To an Aeolian Harp), op. 19, No. 5, Johannes Brahms

- Blinde Kuh (Blind Man's Buff), op. 58, No. 1, Johannes Brahms
Immer leiser wird mein Schlummer (Lighter Far Is Now My Slumber), op. 105, No. 2, Johannes Brahms
Nachtgall (Nightingale), op. 97, No. 1, Johannes Brahms
Am Ufer des Flusses, des Manzanares (Where Flows the Bright River), op. 21, No. 6, Adolf Jensen
Begegnung (The Encounter), Hugo Wolf
Die Zigeunerin (The Gypsy Maid), Hugo Wolf
Verborgeneheit (Secrecy), Hugo Wolf
Gesang Weyla's (Weyla's Song), Hugo Wolf
Heimweh (Homesickness), Hugo Wolf
Allerseelen (All Soul's Day), op. 10, No. 8, Richard Strauss
Breit über mein Haupt dein schwarzes Haar (Thy Wonderful Eyes My Heart Inspire), op. 19, No. 2, Richard Strauss
Du meines Herzens Krönelein (Thou of My Heart the Diadem), op. 21, No. 2, Richard Strauss

This is a list of German Lieder which any artist may well be proud to master, and there is not a song in it that is not gladly heard and loved by all music lovers.

The book itself is most attractive and, though not published as a volume of Ditson's famous Musicians' Library, is similar in appearance and makeup.

VIENNA SEASON STARTS SLOWLY.

Konzertverein Orchestra Heard—Schilling's Opera "Mona Lisa" Not Up to Expectations.

Vienna, October 30, 1915.

The musical season has begun again rather slowly, as was to be expected on account of the war; but at least we



VIENNA OPERA HOUSE.

are most thankful for every hour of good music we are able to enjoy, helping to divert us from the sad thoughts engendered by the strife.

First of all, the Konzertverein Orchestra has already begun its symphony series. The first concert took place on October 20. The special feature of the program was a splendid performance of Beethoven's "Eroica"—the best one heard here in a long time—under the direction of Ferdinand Löwe.

The Gutmann Concert Agency, Hugo Knoepfer proprietor, had a happy thought of instituting a series of "Meister-abende," the programs of which will be devoted to the works of the great German and Austrian masters. The first of these was dedicated exclusively to Richard Strauss, who came to Vienna to direct. The clou of the concert consisted of two military marches by the famous composer, which he conducted with such fire and impetuosity as to make one think of a general leading his troops into battle. Other numbers on the program were the symphonic poems, "Don Juan" and "Tod und Verklärung," while Selma Kurz sang Zerbinetta's extremely difficult coloratura aria from "Ariadne auf Naxos," which gave her full opportunity to exhibit her mastery of difficult vocalization.

Another musical event of importance, which unfortunately did not come up to expectations, was the Vienna premiere of Max Schilling's new opera, "Mona Lisa." Perhaps Schilling is not to be blamed for the failure. There are many excellent points about his music, but it does not seem in harmony with the poem by Beatrice Dowsky. The very title itself is chosen unfortunately, for the picture of that name is a masterpiece, while this poem has nothing either of vigor or distinction.

Last but not least, Vienna enjoyed the treat of a Liederabend by Julia Culp, who sang works of Brahms, Schubert and Mahler. Mme. Culp is so much of an artist that it is really difficult to say anything adequate about her. The colors of her vocalization remind one of the tints in pictures by Millet or Delacroix. She sings with all her heart and soul, and the audience, to judge by the ovation tendered her, appreciated that fact to the full.

TUTTI.

A "Giant" Baritone.

Now that somebody started the war, Samuel Strang Nicklin, who several years ago was the famous "Sammy Strang," pinch hitter and second baseman for the Giants, does not go to Europe every winter, as had been his custom for the several years past. He does not need to, because the teacher with whom he went to work in Paris, Charles Bowes, has also been brought to this side of the ocean and kept here by the war. Mr. Nicklin has been



CHARLES BOWES AND SAMUEL STRANG NICKLIN.

baseball coach at West Point for the last eight years, during which time the Army team has won exactly eight times from the Navy.

In the winter, when baseball rusticates, Nicklin has time to think of the baritone voice which nature gave him, a very good one. It is warm and sympathetic in quality, and after four years in Paris, working four lessons a week with Charles Bowes and one lesson a week with Maestro Jean de Reszke, he learned how to use it very well indeed. Mr. Nicklin is spending this winter in New York to continue his work with his old teacher at the Bowes studio 601 Madison avenue. This week Mr. Bowes will present him in an informal recital before a number of friends.

JENNY DUFAU WILL SING ALL-FRENCH PROGRAM.

Chicago Opera Soprano's New York Recital.

Jenny Dufau's recital at Aeolian Hall, Friday afternoon, December 10, will present the coloratura soprano of the Chicago Opera Association to a New York audience in an all-French program.

These are the numbers:

- Mon Petit Cœur Soupire, Arranged by Weckerlin
Fuyez l'Amour, Chanson de l'Abbé de l'Attaignant, 1750
Pauvre Jacques, XVIIIème Siècle
Chantons les Amours de Jean, Begerette XVIIIème Siècle
Arranged by Weckerlin
Viens mon Bienaimé, Chaminade
L'Amour Captif, Chaminade
L'Heure Exquise, Hahn
Si mes vers avaient des ailes, Hahn
Les Filles de Cadix, Delibes
Air d'Ophélie (Hamlet), Thomas
Le Bonheur est Chose légère, Saint-Saëns
Il Neige, Bemberg
Vous dansez Marquise, Gavotte des Mathurins, L. Lemaire
Psyché, Paladilhe
Quand on aime, Massenet
Air des Dragons de Villard, "Il m'aime", Maillart
Absence, Berlioz
L'Oiseau Bleu, Dalcroze
Beau Soir, Debussy
Villanelle, Dell'Acqua

Adelaide Fischer at Westwood.

Adelaide Fischer, the soprano, is meeting with much favor this season. She was heard at the Westwood Musical Club on December 1, at Westwood, N. J. Miss Fischer sang the aria from "Louise" and a number of songs by Cadman, Cottenet, etc.

EMMY DESTINN

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FRIEDA HEMPEL, AN OPERATIC FAVORITE.

Charming Soprano an Equally Successful Concert Singer.

In the early part of January, 1913, a young and charming coloratura soprano made her debut at the Metropolitan Opera House, New York. The opera was "Les Hu-



FRIEDA HEMPEL.

guenots," and this young singer introduced herself to her new public in the role of Marguerite. She was suffering from the effects of her voyage and was unable to do herself justice either in this role or in that of Rosina in "The Barber of Seville," which she essayed a short time after. It was not until New York had heard her as Violetta in

"Traviata," that Frieda Hempel firmly established herself in the high regard of metropolitan music lovers.

Imagine the disappointment of this singer (who, although still in her twenties occupies a position of prominence in the operatic world which many a more mature artist would give much to possess), at the results which attended her first two appearances at the Metropolitan. In her performance of "Traviata," she succeeded in showing the public what she could do.

Miss Hempel was born in Leipsic. Her father and mother would not allow anything to be done to her wonderful natural voice until she was seventeen, although they encouraged a love for music and sought to train her ear with the study of the piano. When she reached this age, she was placed in the care of Selma Nicholas Kempner at Stern's Conservatory in Berlin.

About that time a number of prominent dramatic managers tried to persuade her that her talents lay in the field of straight drama. These managers said that she would make the German Bernhardt, so pronounced were her gifts as an actress.

When she was twenty she made her debut at the Berlin Royal Opera House, singing first the Widow Ford in "The Merry Wives of Windsor" and then the Queen in "Huguenots," and was secured for five years at Schwerin. However, the Kaiser was so much interested in her beautiful voice and splendid art that he personally requested that she be released from her contract and return to Berlin. It was by special permission of the German Emperor that she came over to America.

Her favorite lyric roles are Mimi in "Boheme," Marguerite in "Faust," Martha in "Martha," Nedda in "Pagliacci," and Bertha in "Le Prophete." Her favorite coloratura roles are Violetta in "Traviata," Rosina in "The Barber of Seville," Olympia in "Tales of Hoffmann," and the Queen of the Night in the "Magic Flute." She also sings dramatic roles like Elsa in "Lohengrin," Eva in "Meistersinger," Leonora in "Trovatore," and Aida.

It also may be remarked that Miss Hempel has achieved a like portion of success as a concert artist. She recently completed a most successful tour, which opened in Virginia on October 14, and took her as far west as Topeka, Kan., and St. Paul. At the close of her operatic season she is booked for a long list of concert engagements, including such cities as Cincinnati, Washington, Baltimore, Philadelphia, St. Louis, Cleveland, Detroit, etc.

House, a Gescheidt Artist-Pupil, Wins Ovation.

Judson House, a Miller Vocal Art-Science pupil, studying under Adelaide Gescheidt, won an ovation at his ap-

pearance in recital, Skidmore School of Arts, Saratoga, N. Y., November 23. Quoting from a long press notice received, one notes the expressions "Prolonged Applause," "Temendous Ovation," "Enchanting Tone," etc. In part this notice is as follows:

Mr. House possesses a rare tenor voice. He has been accredited, in truth, one of the finest tenors appearing before the American public, and the large audience which heard him last night felt that this caption was well deserved by him. He received a tremendous ovation following his rendition of three solos. "Love Is the Wind" was particularly beautiful. Mr. House commands a sweetness of tone, that is quite entrancing, and he held his hearers spellbound during every number of this quality.—Saratoga Sun, November 24, 1915.

ANOTHER TRIUMPHAL BILTMORE MUSICAL.

Giovanni Martinelli and Hugh Allan Win Huge Audience—Attendance Consists of New York's Ultra Fashionable Music Lovers.

New York's leading musicales, so far as fashionable standing and support are concerned, are the series now being given on Friday mornings of every other week, at the beautiful Biltmore Hotel, under the management of R. E. Johnston.

The third of the musicales took place last Friday, December 3, and attracted an audience so overwhelmingly large that every seat in the big ballroom was filled and in addition there was not even space enough for standing room.

Hugh Allan, the baritone, headed the program in a Leoncavallo aria from "Zaza" and captured the house with his beautifully timbred voice, an organ singularly well rounded, emitted with delightful smoothness, and associated with perfect enunciation and delivery, and flawless phrasing. The same qualities, reinforced by much spirit and infectious sentiment, marked also the singing of some Neapolitan songs and stamped Mr. Allan as an artist of refinement, intelligence and sensibility. His success with the audience was boundless.

Giovanni Martinelli, the popular tenor of the Metropolitan, was no stranger to his hearers, and in well chosen numbers he displayed that fresh, vibrant voice and those winning graces of interpretation and text projectment which have established his fame as one of the leading singers of the day. He, too, received overwhelming applause.

Fritz Kreisler played violin morceaux in his accustomed style, which includes neat, reliable technic, and agreeable and multi-colored tonal ministrations.

Mme. Ober, essentially an opera singer, was not happy in her presentation of songs and lacked the flexibility of voice to do them justice.

Camille Decreus accompanied some of the selections with his usual taste and finish.

The Musical Courier's "War Correspondence."

Here is one of the field service postcards of the British Army just received at this office. It was written from

NOTHING is to be written on this side except the date and signature of the sender. Sentences not required may be erased. If anything else is added the post card will be destroyed.

I am quite well.

I have been admitted into hospital

{ sick } and am going on well.
{ wounded } and hope to be discharged soon.

I am being sent down to the base.

I have received your { letter dated 16/10/15 }
{ telegram }
{ parcel }

Letter follows at first opportunity.

I have received no letter from you

{ lately }
{ for a long time. }

Signature { Frank Angold }
only. { Thier. RMA. }

Date 14/11/15

[Postage must be prepaid on any letter or post card addressed to the sender of this card.]

(18355) Wt. 455-591 1,500m. 4/15 M.R.Co., Ltd.

"somewhere in France" by Frank Angold, a young Englishman, who, previous to the war, was the Vienna correspondent of the MUSICAL COURIER.

AEOLIAN HALL,

Song Recital by

NOVEMBER 27th

CRAIG CAMPBELL
TENOR

PROGRAM

PART I

- | | |
|-----------------------------|-----------|
| a. "Waldfahrt"..... | Franz |
| b. "Ein Friedhof"..... | Franz |
| c. "Botschaft"..... | Brahms |
| d. "Am Sonntag Morgen"..... | Brahms |
| e. "Adelaide"..... | Beethoven |

PART II

- | | |
|---|----------------------------|
| a. "My Lovely Celia" (Old English)..... | Arranged by M. Lane Wilson |
| b. "Out of the Rain"..... | Arthur Voornis |
| c. "Just You"..... | H. T. Burleigh |
| d. "Julia's Hair"..... | Roger Quilter |
| e. "The Sea Hath Its Pearls"..... | Rudolph Ganz |

PART III

- | | |
|----------------------------------|------------------|
| a. "Il Pleut Dans Mon Cœur"..... | Debussy |
| b. "Si Tu Le Veux"..... | Keuchlin |
| c. "J'ai Pleuré en Rêve"..... | Hus |
| d. "Ah Fuez Douce Image"..... | (Manon) Massenet |

PART IV

- | | |
|---------------------------------------|---------------|
| a. "My Ain Folk"..... | Laura Lemon |
| b. "The MacGregor's Gathering"..... | Alexander Lee |
| c. "I'm Wearin' Awa Jean"..... | Arthur Foote |
| d. "E Lucevan Le Stelle" (Tosca)..... | Puccini |

Direction: PAYSON GRAHAM

251 West 81st Street, New York

Telephone, 3960 Schuyler.

Press comments on Mr. Campbell's Recital at Aeolian Hall, November 27:

SUN:—

Craig Campbell, a Scotch tenor, well known in the fields of light opera and oratorio, gave his first New York recital yesterday afternoon at Aeolian Hall. He presented a program comparatively short and of delightful interest. Many numbers had to be repeated.

Mr. Campbell's singing of his program was very successful. He displayed admirable knowledge of style, which was richly supported by wisely guided temperament. His beautiful voice, of wide and even range throughout, was used with fine skill and taste. Some of the numbers that forcibly stood forth in a high light for finer rendering were Beethoven's "Adelaide," the old English song; Arthur Voornis' "Out of the Rain," the "Manon" air and the Scotch songs, among which was "My Ain Folk" of Lemon. The recital taken from an artistic standpoint was one of the most enjoyable of its kind heard thus far here this season.

STAATS-ZEITUNG:—

Mr. Campbell presented himself yesterday afternoon to a good sized audience at Aeolian Hall, with a very intelligent and tastefully selected program. He possesses a very sympathetic high tenor voice, which he knows how to use in a delightfully artistic manner. Especially his "mezza-voce" is very beautiful. His legato flows exquisitely light and fluid, whereby songs of a strong lyric character, receive in his interpretation a very efficacious transformation. The artist gave us first a German part, in which he rendered Beethoven's "Adelaide" especially beautifully; this song he had to encore. The artist gave his best, however,

in his last two parts of the program, of which he was forced to repeat "Julia's Hair," "Til Pleuré dans mon Cœur," by Debussy, and the "Dream," from Massenet's "Manon," provided so efficiently with dramatic moments. "My Ain Folk," by Laura Lemon, was executed by Mr. Campbell with beautiful sentiment. The pinnacle of his success, however, was a buoyant rendition of "La Donna e Mobile," from Verdi's "Rigoletto."

TELEGRAM:

Craig Campbell, etc., has an agreeable voice of good range and quality which he used skillfully.

TIMES:—

Craig Campbell, etc. His voice is produced expertly and easily; his tones are full and resonant. Mr. Campbell sings unaffectedly and with feeling. He knows how to sustain a phrase and to infuse significance into his work.

MORNING WORLD:—

Craig Campbell, etc.: In each the tenor exhibited an intelligent understanding of what he had undertaken to accomplish, his phrasing being commendable, and his musical taste pleasing. His voice is a round and sympathetic lyric tenor.

EVENING WORLD:—

Craig Campbell, tenor, gave a recital at Aeolian Hall on Saturday afternoon that charmed because of his art, his temperament and his understanding. These are gifts far too rare in the concert room. His program included, besides classics by Brahms and Beethoven, songs by our own H. T. Burleigh and Rudolph Ganz, and a Scotch group grippingly sung.

ARTHUR LAWRASON, A VOCAL ART AUTHORITY.**Metropolitan Pedagogue Emphasizes Individuality of Pupil.**

A master of voice, whose personality, career and methods seem infused with a truly American spirit of practical achievement and success, is Arthur Lawrason. As proof of the work of the studio is the recognition outside, one has only to look at the careers of Regina Vicarino, who has just returned after a most successful tour of eight months in South and Central America; of Anna Fitzu, who made her debut at the Biltmore Morning Musicales New York, November 19; of Lenora Sparkes, who has been singing so successfully at the Metropolitan Opera House, and of numerous other singers from this studio, to recognize the ability of this voice producer.

Arthur Lawrason is too broad in his teaching to have a fixed method. No two voices are alike; first, each has its own particular characteristics to be disposed of, then its own individuality must be kept and built upon in creating a quality, for Mr. Lawrason contends that if quality can be destroyed by teachers, as alas! one knows too well, it also can be created.

The Lawrason studio at 328 West Fifty-seventh street, New York, is the rendezvous on Sunday afternoons of many well known singers, musicians and students, who come to hear a program by one of his artist students.

Skovgaard Delights In Concerts.

Skovgaard, the violinist, and his New York Metropolitan Company, already have had a splendid season and are playing to capacity houses everywhere they appear.

Following are some reviews regarding their work:

A large audience greeted the Metropolitan Opera Company at the Friends Church last evening, the third number of the lecture course of the season. The company last evening was composed of six artists, of the very best which it has been the good fortune of Oskaloosa people to hear for some time. The Danish violinist, Skovgaard, is an artist of rare ability and captivated the audience with his brilliant work. The sextette from "Lucia," given by Florence Hawkins, Clara Freuler and Molly Byerly Wilson, was the first number of the program and was a positive delight to the audience. Francis W. Cowles gave "Scena and Cavatina" from "Faust," sung in costume, the second number of the program, and his work was most enthusiastically received. Molly Byerly Wilson next gave a combination of three songs loved by everyone, and she possesses a voice of rare sweetness. Concerto, E major, by Mendelssohn, was next given by Axel Skovgaard, and the audience was again captivated by the most excellent work of the great artist. The Swiss folksongs sung in costume by Clara Freuler were most beautiful, and "One Fine Day," from "Madame Butterfly," sung in costume by Florence Hawkins, was also a delight to the audience. For the splendid success of the evening's entertainment no little credit is due the pianist, Alice McClung, whose work was all that could be desired, and whose pleasing personality added to the charm of the evening.—Oskaloosa (Iowa) Daily Herald, November 17, 1915.

Axel Skovgaard, the world's famous violinist, and his New York Metropolitan Company of singers, appeared in the high school gymnasium Wednesday evening and delighted a large and appreciative audience with one of the best musical programs it has ever been the pleasure of Clarion people to hear. Every number was repeatedly encored, and at the close of the evening's entertainment the audience sat as though loath to leave, and applauded and applauded. Professor Skovgaard seemed to be a favorite, particularly so when he had finished the witching strains of "The Witches' Dance," his own composition, by the way. Then it was that the appreciation of the audience knew no bounds. The talented virtuoso was called back no less than four times, and only his polite refusal to appear again kept the number down to four.

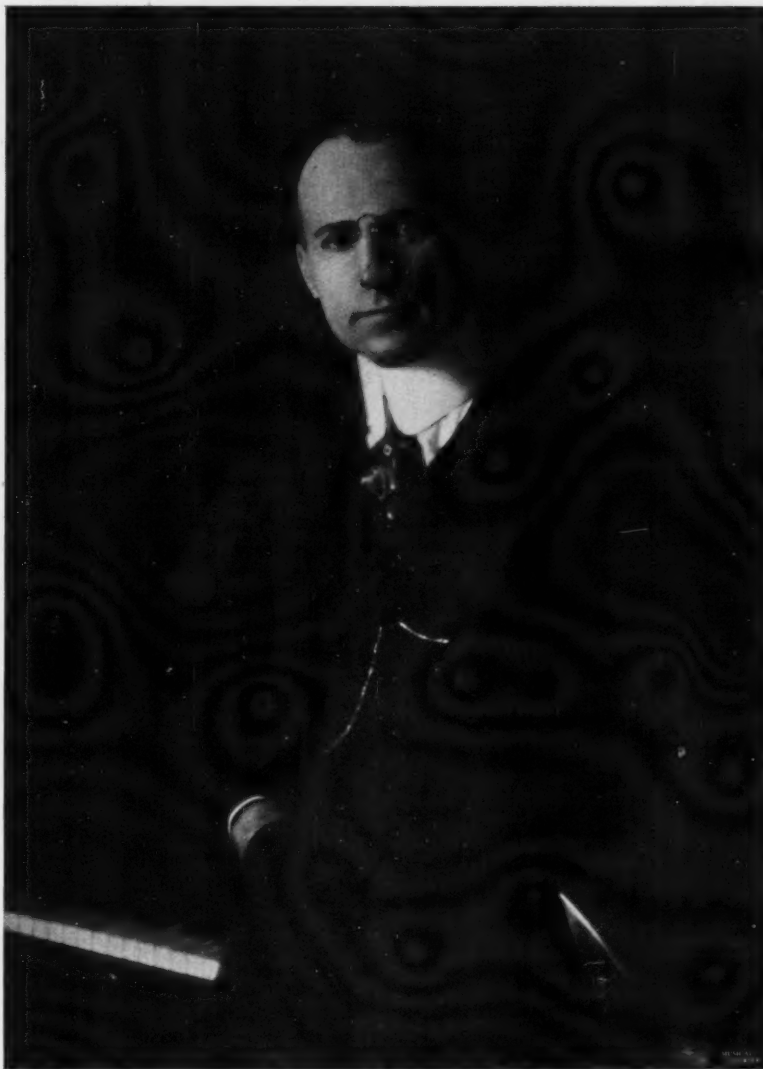
The program was a delightful minglement of the classical and popular selections from the world's greatest music masters, and each performer in his own field an artist. The Swiss folksongs sung in costume by Clara Freuler was a most pleasing, albeit unique, variation from the standard lyceum programs. The vocal selections by Molly Byerly Wilson, entitled "Destiny," "Yesterday and Today," and "Mother Machree" were also charmingly rendered. Florence Hawkins' rendition of "One Fine Day," from Madame Butterfly, sung in costume, was one of the most delightful numbers of the evening. Miss Hawkins has a wonderfully clear, high soprano voice and she used every art of gesture and expression to

enhance the musical value of the words. Francis W. Cowles sang Gounod's "Scena and Cavatina" from "Faust" in costume and was given a most cordial reception. Alice McClung acted as accompanist, revealing her wonderful mastery of the piano and rare technique of execution when she gave Bach-Busoni's toccata in D minor as her solo.—Daily Klipper, Clarion, Iowa, November 18, 1915.

THE MEHAN STUDIOS MANOR.

Ideal Home—Beautiful Surroundings—Artistic Atmosphere—Limited Accommodations.

John Dennis Mehan has issued a handsome illustrated booklet concerning the Mehan Studios Manor, "Cliffcrest," 523 Riverdale avenue, South Yonkers, N. Y., just beyond the New York City Line. The opening musicale of a month ago was fully described in the report of the MUSICAL COURIER, and this illustrated booklet gives further details. There is limited room here for serious students of vocal music, where they will find every facility for developing their voice and musical gifts. Some of the sub-

**ARTHUR L. LAWRASON.**

captions of this booklet are: "By Way of Comparison," "As Easy of Access as Any Uptown Residence," "What We Have to Offer," "Moral, Mental and Physical Health," "The Course," "School Opens," "Tuition," "Special Summer Session." The summer term will open July 15 and close August 26.

The book closes with the following:

"Mr. and Mrs. John Dennis Mehan have worked together for thirty years, and the combination of these two brains has resulted in many successes. They have long been recognized as among the leading representative vocal teachers of the world, which is evidenced by a partial list of pupils who have become widely known as opera, oratorio, concert, recital and church singers, and clergymen, teachers, music supervisors and actors.

"A list of over six hundred of these names may be had upon application."

PIETRO A. YON'S MUSICAL OFFERINGS AT ST. FRANCIS XAVIER'S CHURCH.**Masterful Organist-Composer Presents Choice Programs.**

On Sunday, November 28, Pietro A. Yon, organist of St. Francis Xavier Church, New York, presented the following interesting program:

Morning service—Mass, "Domine, amorem tuum laudabo" (Deschermeier), for men's voices (a capella); proper of the First Sunday of Advent (Gregorian). Evening service—Antiphons and psalms for the First Sunday of Advent (Gregorian); hymn, "Creator Alme" in E flat (P. A. Yon); "Alma Redemptoris" (A. Mauro), "Ave Maria" (Thermignon), "O Salutaris" (P. A. Yon), "Tantum Ergo" in E (P. A. Yon).

On Sunday, December 5, the program consisted of: Prelude and fugue, fantasie in G minor (J. S. Bach), "Messa Melodica" (P. A. Yon), Offertory—Andante (J. S. Bach), proper for St. Francis Xavier (Gregorian), postlude, toccata and fugue in D minor (J. S. Bach). Evening service—Antiphons and psalms of the Second Sunday of Advent (Gregorian), hymn (B. Kothe), "Alma Redemptoris" (Witt), "Ave Maria" (Witt), "Tantum Ergo" in G (P. A. Yon).

P. A. Yon's "Messa Melodica," just published by J. Fischer & Brothers, New York, for solos, chorus or three mixed voices with organ or orchestral accompaniments, reveals Mr. Yon's ability in handling contrapuntal effects, as well as in melodic invention. The main theme of this work is taken from the Gregorian "Alleluia" of the Feast of Corpus Christi. The solo parts are beautiful and dignified, and the choruses strong and effective. This work will be performed with orchestra at St. Patrick's Cathedral, New York, on Christmas Day, under the direction of J. C. Ungerer, and no doubt will become a much desired composition for the Catholic Church.

Mr. Yon's organ numbers were all by J. S. Bach, and, as always, were performed masterfully.

For the third Sunday in Advent, "Gaudete" Sunday, December 12, Mr. Yon's offerings will consist of a complete Italian program:

Morning service—Prelude, second sonata (Pagella), Mass in E flat (A. Bimboni), proper of the third Sunday of Advent (Gregorian), postlude, "Marcia festiva" (M. E. Bossi). Evening service—Prelude in B flat (P. A. Yon), antiphons and psalms of the Third Sunday of Advent (Gregorian), hymn, in E flat (P. A. Yon), "Alma Redemptoris" (Grassi), "Rorate Coeli" (Gregorian), "Adoro Te" (G. Bas), "Tantum Ergo" (Ravanello), postlude, toccata (P. A. Yon).

The Leo Ornstein Recitals.

The success of Mr. Ornstein's recital at the Cort Theatre last Sunday was so great both from a financial and an artistic point of view, that M. H. Hanson, his impresario, has decided to announce a second recital for next January. The hall and the date will be announced in next week's issue of this paper.

At Boston this week Leo Ornstein played the second of the six recitals announced for the New England capital. A report says that Steinert Hall was literally packed to its limits.

Manager Mitchell Here.

Myrtle Irene Mitchell, the well known concert manager of Kansas City, is spending a short time in New York, and while here will manage the local appearances of Ruth St. Denis, the famous dancer, and also attend to other important matters connected with the administration of the Mitchell managerial interests. Miss St. Denis will give four performances at the Hudson Theatre during the holidays, the first event to take place December 27.

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***SOME OBSERVATIONS on the TEACHING OF SINGING TWO**

By Thomas J. Kelly.

Strange advice to give a singer—"Keep your ear on the vowel!"

"What does he mean?" says a singer of experience. "Doesn't every one know that? Doesn't every one do that?" The answer is, "No!"

And what is more, the singer is essentially sensitive about the question of ear. In over a score of years of experience in teaching students who had studied in various places, from Paris to Manila in the Philippines, I have always noticed that a criticism on the voice will be tolerated, even requested, but a criticism on the ear is resented. "I always thought I had a perfect ear." "It's the first time I ever heard that my ear was at fault." All this accompanied with a queer "Are you sure?" expression.

In order to train marksmen to shoot as experts there have been very interesting experiments conducted in the United States Army, with the result that men who would have been refused years ago as being not normal as regards eyesight can now be received, because it has been found that marksmen can shoot as accurately at a blur as they could at a pronouncedly distinct bull's-eye; there are so many other things to be taken into account; for instance, wind, nerves, etc.

Now the sharpshooter is not sensitive when he discovers that his vision is not up to normal, but, knowing that practice will help him, he goes to work.

The singer, likewise, should not be sensitive when told of an ear somewhat subnormal, but should go to work and study the variations caused by outside sources and conditions and become expert.

There is not one singer who hears himself sing as others hear him.

There is not one singer who hears herself sing as others hear her.

You can prove it for yourself if you wish to do so. Close your ears by the aid of your fingers; repeat a poem, a verse, a sentence, the alphabet or a list of numbers; speak it aloud and listen to the sound of your own voice.

Now take the fingers away and repeat the same thing, speaking just as loudly as you did before. (Get some one

to tell you if you are speaking as loudly as you were when your ears were stopped.)

Repeat these two actions alternately several times, and you will then recognize that either you have two voices, or else that you have two entirely separate sets of hearing. So it seems. So it seems.

Again, take an ordinary tuning fork and strike it against something to make it sound in the usual way; then put the end that you hold in your hand between the upper and lower teeth and bite on it. Notice the big "tone," or "sound," that seems to fill your whole head.

Then get some one to stop your ears, and repeat the experiment, or else, you yourself stop your ears and let some one else place the tuning fork between the teeth, as before, and notice the still greater sound you experience. Or you can quickly stop your ears yourself after you have placed the tuning fork.

Now strike the tuning fork in the usual way and put it up to your ear; listen to it from the outside; your "tone" is not as big as it was before. So you see, we seem to have two separate sets of hearing.

This is not the place to enter into scientific argument as to what really happens. These are merely observations, as stated in the previous introductory article (see MUSICAL COURIER, November 18), and are not by any means a method or system of teaching, a dogma of tone or a creed of voice. Merely observations which have been made. Experiences which have been met with. You may disagree with the theory, but the experience remains.

The writer's experience or observation along this line of ear work has taught him this: When we hear another person sing, we have apparently only one kind of hearing, which, for lack of a better term, we will call the "outside" hearing.

When you listen to yourself, you seem to have two hearings, as noted above. That is, one hearing from the "outside," and one entirely different in sound, as proved by your experiments, which we might call the "inside" hearing. By the outer, or external, hearing I mean that which is caused by sound waves from the outside, and by the inner, or internal, hearing that which is caused by the sound waves from the inside, conducted to the drum membrane of the ear. In reality they are separate. But the "inner" hearing continually blends with the one which we call the "outer," and so we may say practically that we have a compound, or duplex, hearing when we hear ourselves, and a simple or simplex hearing when we hear others.

Let this be attributed to resonance or whatever you like, the fact remains that the phenomenon exists.

"But," says someone, "that is sheer nonsense! You know that you have merely muffled the drum, as it were, by your fingers, and the sound is affected accordingly. You hear anything at all, simply because something has hit your ear-drum."

That is the same old idea as "If a tree falls in a solitary forest, does it make any noise, no one being there to hear, and sound being merely 'the perception of the mind received through the ear and produced by the impulse or vibration of the air or other medium with which the ear is in contact.'"

We are not discussing that question any more than the historic one as to which came first, the egg or the bird.

We "know" so many things that we are not sure of. I read recently that some students asked Benjamin Franklin to explain why a fish introduced alive into a tank of water will not increase the weight of the whole. Franklin asked if the statement was true, and was assured that it was a self-established fact which no one denied. Franklin procured a tank, the water and the fish, and found just what any one now would expect to find, namely, the added fish made just so much added weight.

Wasn't it Mark Twain who said, "The trouble is not that people don't know things: the trouble is that so many people 'know' things that aren't so!"

Let us see if we can find some things that are so, that we know are so, and to which we have not attached enough importance.

Even if you have never looked into a book or treatise on physiology or anatomy, the popular Webster's Dictionary will tell you that we have an external ear, a middle ear, and an internal ear.

This inner, or internal, ear is very complex and contains what is known as the "labyrinth," whose uses are only partially understood. And yet with all this information so easily at our disposal, we keep on talking "tone" all the time, or "voice" all the time, and everything except "Ear," the most terribly neglected thing in the whole realm of singing.

Of course there are ear-training classes nowadays, yes, and they doubtless do good: some piano teachers use them and they are undoubtedly excellent for certain purposes. But the singer must know of an ear-training which that kind of exercise does not reach at all.

Do people hear themselves sing? Haven't you heard singers criticizing other singers for the very same faults that they themselves possess? Do people hear themselves sing?

Haven't you heard singers do things which are of a style entirely unsuited to their voices? Haven't you heard singers with voices for "Lo! Here the Gentle Lark" come to grief because they attempt Max Bruch's "Ave Maria," from the "Cross of Fire?"

Do people hear themselves sing? Haven't you heard singers who could do Lieder very well, make a failure of the "grand style?"

All people know it except themselves.

They do not hear themselves sing. The answer is easy. The reason is obvious. Because they hear the internal and the external sounds blended together and they cannot judge of their own voices.

Singers as a class are not terribly conceited; they are not unreasonable; they are not trying to "put something over" as it were.

They are not a bit more vain than pianists or violinists, or other instrumentalists. They simply do not hear as others hear them. Their problem is entirely different from the instrumentalist. They fail to take into account the complexity of the hearing process when applied to oneself.

O well might we paraphrase the poet Burns:

O would some power the giftie gie us—
To HEAR ourselves as others "hear" us—
It would frae many a blunder free us
An' foolish notion.

A young woman was singing with a dark, stiff tone, and nothing seemed to get her to see the trouble. One day we said to her, "Who is that girl in your church that sings with the awful wobble?" She instantly replied, "Miss J—." "She is very wobbly and terrible, is she not?" we asked. "Yes, indeed," was the reply, "my father and mother say that if I ever sing like that, they don't want to hear me." We said, "Sing like that just once and let us hear how badly it sounds." She complied. And instantly there rolled out a beautiful floating mezzo-soprano quality, rich and full and free. Then we told her we had never even heard the girl she spoke of, but from years of experience we felt sure that she was avoiding the fault of some other singer. Of course she was working on the other girl's problem, taking no account of the law of tendency. She had no tendency to a vibrato, the other girl had. She then had to learn patiently to hear that the "right" tone was "right."

A young man was singing with a tight, thick, strained quality (or lack of quality) in the upper part of his voice. He was told what to do to correct the trouble. He did as directed with the result that his tone quality was free and clear and good. But note what happened: his ear told him that he had lost his volume; he was singing like a "Lizzie tenor," as he expressed it (the voice was a bass voice). For weeks sincere effort was made to convince him of the truth. He admitted it was much easier to sing his upper work, but he failed to hear, went to another teacher, and still sings as he did of old. His ear was the thing at fault.

Another case: A tenor lacked all nasal resonance in the upper part of his voice, and he abhorred "singing in his nose," as he termed it. He persisted so strongly in his antagonism to the right sound that one day, remembering the town he came from, I said, "What is the name of that fellow in W— who sings so terribly nasal—he is in the Methodist Church, I believe." Instantly came the reply, "Oh, you mean B—; he's in the Baptist Church; he is certainly fierce." I said, "Imitate him, if you can." He refused to at first, but after encouragement he tried. The result was very laughable to him and very natural to me. His voice sounded agreeable for the first time in the upper part, and it was entirely devoid of nasal twang. But he couldn't hear it and didn't. He is still ploughing around looking for a good tone quality to turn up. (I had, of course, cited an imaginary case; he supplied the actual data.)

These are merely a few instances out of hundreds—and happily may it be stated that where these failed, dozens of others persevered and succeeded.

Singers really want to do conscientious work, just as well as instrumentalists; they will when they study hearing more and not give their attention entirely to tone production. Everywhere you go, every book you read, every article you find in a magazine—everything, almost, is replete with the latest thoughts on tone, tone, tone, always tone; or perhaps, breath. Important? Admitted. But how seldom, if ever, do you see "ear?"

And the ear for pitch is not enough. The ear for dynamics is not enough. The ear for quality is not enough. It is a threefold ear which the singer must have. We have neglected this all important, this paramount functionary to such an extent that we do not begin to have even the pitch ear of the singers of the great master, Francesco Tosi's, time. Lucky is the singer who recognizes the semitone and keeps in tune!

Who today can sing the semitone major and the semitone minor, and differentiate? Who can recognize the seventh of a tone? They did in those bygone days of

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Tosi. Mozart did it. Who does now? And that is the realm of pitch alone!

To say nothing of dynamics. People sing too loudly and they don't know it; others sing too softly and they don't know it.

And then what about color? What about quality? The most sensitive hearing of all!

Perhaps some day we shall see on studio doors "Teacher of Hearing"; "Ear Culture"; "The Ear, and Tone Production"; "The Art of Hearing." Hearing in all its branches," instead of "Tone Production in all its branches," "Art of Singing," "Voice Culture," etc.

You cannot get away from it. The audience hears. The singer must hear her accompaniment, her prelude; the accompanist must hear; and yet while it is all a question of ear, the last thing you ever hear the singer talk about, the thing they scarcely ever write about is ear!

Who keeps the ear on the vowel, whoever has mastered this first step in concentration has begun to sing.

But why on the vowel?

That will be taken up in the next article.

College of Music Concert.

Four pianists, and two each, violinist and singer, collaborated in the December 3 students' recital at the New York College of Music, Hein and Framecke, directors. Florence A. Buckley, Tessie Garramone, Adelbert Ostendorff and Elsa Nicolini were the pianists, playing works by Dvorák, Leschetizky, Reinecke, Gounod-Liszt and Grieg. Of these Miss Nicolini performed the Grieg concerto with much abandon; she has been previously praised in the columns of the *MUSICAL COURIER*. Katherine Cavalli and Emanuel Goldberg played violin solos by Mendelssohn, Grasse, and Saint-Saëns, and the singers were Wilbur Tillotson and Hilah Hyde Smith.

The usual good sized audience heard the music and applauded all the offerings of the evening with vigor. This evening, Thursday, December 9, the affiliated institution under the Hein and Fraemcke direction, the New York German Conservatory of Music, will give a students' concert, and January 7 a faculty chamber music concert will be presented.

A report of a convention in New Jersey states that the affair closed with "an anthem much enjoyed, which was rendered by Mrs. Jones."

ANTOINETTE ZÖLLNER, FIRST VIOLINIST OF ZÖLLNER QUARTET.

An Admirably Equipped Young Woman.

One of the interesting features of the Zöllner Quartet is Antoinette Zöllner, the first violinist. It was a matter of great discussion when the quartet was first announced



ANTOINETTE ZOELLNER.

for an American tour with Miss Zöllner as first violinist whether or not she was equal to the demands of such a responsible position. It took but one appearance in New

York City to prove beyond a doubt that Miss Zöllner filled every requirement of the position she holds, for she was given instant recognition and unstinted praise by all critics. Her tone is much larger and rounder than that of many men who occupy similar places and she draws the tone from her violin with magnetic power.

Miss Zöllner did the larger part of her studying under her father, but she has also spent several years in Brussels, with César Thomson and Van Hecke.

It is indeed rare to find a woman violinist who can put the spirit of life and vigorous earnestness into her work as Miss Zöllner does.

DAYTON A HAMLIN ADMIRER.

Press Lauds Tenor.

Dayton, Ohio, expresses its pleasure in George Hamlin's singing in the following excerpts from the press of that city:

"Mr. Hamlin has a noble tenor voice of power, fine richness of color and quality, capable of varied dramatic expression and governed by the finest technical skill. The two arias, 'If With All Your Hearts' ('Elijah') and 'Sieg-mund's Liebeslied' he sang with breadth and dignity, while the group of German songs was admirable. He also sang a number of songs in English in a truly eloquent style, demonstrating his rare artistic and poetic insight. Mr. Hamlin is considered one of the greatest operatic tenors that America has ever produced, and is well known all over the world."—News.

"Mr. Hamlin delighted his audience with his full, round and extremely sweet tenor voice. The Mendelssohn aria, 'If With All Your Hearts,' disclosed a voice of rare charm and power backed by highly artistic intelligence, which was sustained throughout his program. . . . He closed the program with 'Sieg-mund's Liebeslied,' which fully justified his reputation as an opera singer of great ability. It was beautifully sung, calling forth an encore, the 'Drinking Song' from 'Cavalleria Rusticana,' which was enthusiastically received."—Herald.

"George Hamlin, of the Chicago Opera Company, a tenor of international reputation, was enthusiastically greeted by the audience. He is a singer of undisputed power, experience and note, and one of the most delightful tenors ever heard here."—Journal.

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1. Sonata in D minor.....Brahms
 2. Sarabande-Double-Bourée-Double, from sonata in B minorBach
(For violin alone.)
 3. a. SerenadeHaydn-Auer
 - b. VivaceHaydn-Auer
 - c. Passacaglia (nach Handel).....César Thomson
 4. a. MelodieSchumann
 - b. Serenade a Colombine.....Gabriel Pierne
 - c. Walzer (Mädchen's Wunch).....Chopin-Macmillen
 - d. Hunting SongMendelssohn-Macmillen
- At the piano, RICHARD HAGEMAN.

THE MUSIC OF DEMOCRACY.

By Dr. Karl Muck, Conductor of the Boston Symphony Orchestra.

(From the Craftsman for December, 1915. Reprinted by Permission.)

"A music loving people! Why not—living in such a marvelous country, a country that should be the source of splendid inspiration for every art. It is different in Europe; the inspiration is not needed. Music continues and thrives in the Old World because it is a part of the existence of the people. They are all brought up with music in their homes and in their schools. They know it as they know their A B C's, they do not have to seek new and tremendous inspiration—influences powerful enough to cut a channel through prevailing interests.

"But in America you did not start with music when you were a young nation; in a way, you did not start as a young nation at all. It always seems to me that this country began life as a youth, not a child. Usually the beginning of music is in the infancy of the nation, when there are no conventional boundaries to the emotions, when the people crave some rich expression for their vital interests, when all of life is activity, spontaneity, and when people are not shut away from nature's storehouse of inspiration, when they are looking up to the sky, out to the woods hourly, when each day takes them down pathways that are full of beauty and fragrance which must have expression in ballad or chant, in the dance of the warrior or the song of the lover.

"America has had no long, slow centuries of simple, primitive existence. Her early struggles were not the old battles of warriors over maidens or of nations seeking to possess each other's hunting grounds and pleasure places. From the start you were more conventional, more grown up. People came from other worlds who were not happy and settled in America with their own specialized ways, with their own social attitude and religion all ready-made. If they fought battles it was against the aborigines whose land they needed; it was not to protect ancient homes and traditional art. This way was essential, but not so picturesque, and it started your nation past the time of early thrilling days of romance, in which music and poetry has time to take deep roots into the hearts of the people.

"When art comes early in the life of a nation it is the expression of that people's emotional interest in beauty. When it comes later, and civilization is full fledged, it is born of a conventional appreciation of the world's standards of beauty. The early music wells up out of great love, great joy, great splendid response to nature. In the later life of a nation, art comes from an appreciation of what it adds to life, from a sense of its decorative importance. In other words, one is born of an emotion and one of an idea. Wagner, strangely enough, combined both the traditional and the modern point of view in his music. He had the great idea of a new religion for the world, a religion that could no longer be held in the grasp of the gods, that must be reborn through the splendor and tragedy of human love and sacrifice. In the music of Strauss you feel the pounding of a great idea, you feel suddenly that he is breaking down conventional barriers that have held people away from the intoxication and joy of music. Beethoven had the great idea of bringing close to the people all pastoral beauty from the beginning of days. Whatever has been joyous in pastoral lives, whatever has been sad or thrilling or tender or peaceful, Beethoven has reproduced for the world's joy and strength.

"In America, I should say, you will have for your later day music the great idea of democracy, of freedom for all the people. This idea is expressed in the very quality of the western landscape, in the freedom, vastness, the titanic grandeur, the unoccupied beautiful spaces; all these things speak of liberty, boundless opportunity. Who that has ever seen the Grand Canyon at sunset or in the moonlight, or those great limitless plains veiled in rose and violet and the mellowing gray of twilight can fail to be profoundly impressed, richly influenced? Such beauty and vastness must liberate the spirit, and the free spirit must eventually express something of the force that has opened the windows of its soul.

"Already your painters have found the West and have brought back some of its beauty on canvas, but as yet I have heard no poetry that repeats to me the story of sunrise in the West, no music that gives me of the yellow lights and the purple shadows that stream down that deep canyon, varied from day to day, and forever lovely.

"You ask me what is the difficulty.

"It is not that you do not love music in America—few individuals in the world are more liberal than the Amer-

ican man or woman who seeks to bring music to this country, but as yet you have not stopped long enough to cherish the birth of great art here. It seems to me that you are constantly putting it off to the future. You say, 'Some day we will have art in America, we can have it whenever we want it. So far we have had everything that we wanted. We are busy just now, we have not yet all the money we want.' And truly you have the great genius for making money; but you appear too busy to use it; at least, to use it in a way that seems most valuable to me. You do buy many, many things that enable you to get about quickly, not only things that will make your homes beautiful but things that will enable you to get away from your homes—swifter steamers, swifter railroads, swifter motor cars. It is a nation hurrying from one generation



DR. KARL MUCK.

to another, one century to another, seeking always means of haste, pressing past with an ideal of haste rather than some definite goal.

"Isn't it just as good to stop today as tomorrow, to spend beautiful leisure in your beautiful homes, into which to bring beautiful art? This is the lovely present I wish for America. I want leisure now for your music, your painters want it for art, your young geniuses want it for poetry. Stop now and make this the greatest century America has ever known for the birth of great national art.

"How would I suggest doing this? I have already said that you should seek your inspiration in your own land, in the splendor and beauty of it, teach your children how beautiful your own land is, and in connection with that, in every school in America teach your children all the beautiful music that the greatest musicians of the world have produced. Have every school one rich chorus, have children sing out all the joy and love of their young hearts; they want to do it, they do not want to bend over their desks every minute, they do not want to study every minute, they want to express something of what youth is, what they feel life to be. You will have no difficulty in establishing choruses in your public schools. All youth has music in its heart, let it pour out in tremendous volumes in every school in America. Beyond this, if you have the time, and I should say make the time, let every school have its orchestra. I do not believe there is a school in America that would not furnish you talent for an orchestra. Let the choruses work with the orchestra, and let

children feel that it is a great honor to play in the orchestra. Oh, you cannot think what this would do for the happiness of youth, for the production of art in this country, what channels it would furnish for genius to express itself in the coming generation. And suddenly you will find that you are this musical nation that you have talked about, and no one will ever ask again how it can be done and why Americans are not creating music. You will find barriers that have stood in front of genius drop away, you will find that music will reach the homes.

"It is hopeless to attempt to do anything for middle age. No nation has ever developed art through its grown-up people. It has developed much enjoyment, much culture, it has shown appreciation of art, as America has done, for there is an ever increasing love of good music in this country, an ever growing audience for grand opera and for symphony concerts, but that is not what you are asking about in America. You want your own musical life, you want your own musical geniuses, men who will have a vision of what music should be in this country, who will see straight into the hearts of the people, who will produce their aspirations, their longings, their love of beauty, who will have the great idea for music from American inspiration, the music of the democracy—the music of the free people.

"I do not mean for a moment that there is no music in the American school, but there should be music in every school—in the public schools, the private schools, the colleges, the universities, and always the best.

"I do not in the least believe in popular music for the masses; I do not believe there is such a thing as good popular music. I think what you call here your ragtime is poison. It poisons the very source of your musical growth, for it poisons the taste of the young. You cannot poison the spring of art and hope for a fresh clear stream to flow out and enrich life.

"From the very start I should say, give your young people the best music the world has ever known of every land. It will not lessen their ability to create native music. No good art ever hurts or lessens the power to produce any other valuable art. Art is a long history of great progress, but it is a connected history, and by giving good music to your young people here, from Germany, from France, from every known source, you are only opening up their interest, their need of music, their capacity to produce music, and when they finally reach the point where they long to create they will seek native sources of inspiration if they have the real art. But if you pollute the spring, if you poison the beginning of musical source, you will find the power for creation is atrophied, and the small stream which forces its way out will be muddied and soiled and unbecomingly.

"You ask me how the American nation shall produce its own music. I say to you from the bottom of my heart that it shall at once cease to train its children with what is called the popular music. By this I do not mean for an instant that the primitive music of a nation is not the rich, resourceful, inspiring thing; the folk music of all lands has been the beginning of musical development and musical culture, the joy of the people and the foundation on which the widest musical culture has rested. But such music as you are producing in America today for the cabaret and the second rate musical comedy is not folk music. It is just the expression of a restless desire of the people for excitement, for change, for intoxication, which is not improving from year to year, from generation to generation; it is only changing, meeting various emotional whims of the people. You have new music because you want new dances or you want more excitement. This cannot become the source of inspiration for the development of a musical nation. You ask me frankly and I tell you frankly.

"One instance came to my notice in regard to the deadly influence of the ragtime music which I will cite to show the invidious effect it may have even on people whose first impulse is toward the right thing. I dined one evening with a family devoted to the interests of symphony music. They had been subscribers for years. After the dinner I was very tired and strolled in the library alone to rest for a moment. To my astonishment I saw a music machine in one corner of the room. I said possibly they may have some records of good music and singers, and so glanced over the records. Then, to my horror I discovered that they were of the most deadly, vulgar ragtime music; not

only was the music of the worst character, but in some instances there were records of vulgar café chantant songs, a collection of all the things that it seemed to me the real music lover would be opposed to. It was a terrible shock to me. I felt as though I had lost friends. I wondered how much I was to blame for it. How was it possible that I could have put into my work in the symphony my heart and soul and most earnest desire for the best results from such work and then find that among those I had counted upon as true friends and music lovers, there was this deadly interest in the vulgar fad of the day? I realized how much there was to work against, how much to overcome before this country, with all the opportunity in the world, would really become a musical nation.

"Not only should you seek the best music for your children, but give them the best teachers, always the best teachers. If you want your children to love poetry, you do not give them some poor little verse, some bit of popular doggerel, you turn back to Shakespeare, to Goethe, to Racine; you give them the wealth of the world. If you wish them to recite poetry you seek some great master of the dramatic arts, so that all the fullness of the meaning of the creator reaches them. You must do the same in music. You must have them taught by the man who knows and loves music, who can win a response from them, who can direct them and encourage them.

"The best music in the world is of no avail for children with a poor teacher. Everything must be of the best if we wish the best results. Seek good music in simple form and music lovers as instructors. What would we think of a gardener who planted seeds in poor soil because the poor soil was economical or easy to get or because people were accustomed to using poor soil? The good gardener seeks the best soil for just the kind of growth he desires, and then he knows just how to plant the seed and how to care for the little plant and how to cultivate his garden for the best and beautiful results. Surely it is necessary to cultivate music as wisely as a garden. And so I say once more that you cannot cultivate a love for Beethoven via ragtime."

Dr. Muck spoke very wisely and logically on the question of the wisdom of endowing music in America. "Undoubtedly," he said, "it would be better for a democratic people to produce and to support their own music. It would be more in line with their ideals. But what will you?"

"As yet the people do not seem willing to make the effort to support grand opera and symphony concerts. The question resolves itself into this. If you do not endow these institutions you cannot have this music. If you wish the music at this present stage of your civilization, it must be endowed. So far as I am aware no musical institution of any description is supported by State or government in America. The only endowments that are made are individual and those in some instances are lavish to a degree. In New York your grand opera is supported by subscription and frequently by additional endowment as well—always personal. This is true of every grand opera in America. It is also true, so far as I am able to state, of the symphony orchestra. I know it is true of the New York Symphony, of the Boston, Chicago, San Francisco, Seattle, and so on indefinitely.

"And right here it is important to note that the interest in the symphony orchestra is spreading. It is no small matter for America to realize that there is a successful symphony orchestra in Seattle as well as in San Francisco, Chicago and so on toward the East. But these orchestras are not supported by the voluntary contributions of the mass of people. The Boston Symphony Orchestra is practically the gift to the people of one great music lover, Mr. Higginson. It is Mr. Higginson who has made it possible for the Boston Symphony to work without joining the music union, so that it is an absolutely free institution. And in this free country I find that the trade unions do not always leave the people quite free either in the arts or crafts. I think that if you are not careful, through them you will greatly mar musical opportunity and you will possibly kill the development of craft work.

"A short time ago a carpenter came to do some work for me in my house in Boston and I actually had to tell him how to do his own work, for I am proud of the fact that I am a good carpenter. I learned it in my youth, as I did many other simple, practical things. I talked with my union carpenter and he told me that as a matter of fact he was not a carpenter at all, but a plumber; but he could make a little more money as a carpenter and so he elected to call himself that and came to do my work. It is much the same in the musical trade unions. There is no standard except a financial one, and it is not the man who is the greatest musician who has the best salary.

"But to return to the endowment of music. You will see that at present it is necessary for certain kinds of musical development. After you have put music in all your schools, in the biggest, most impersonal way, I firmly believe that you will be cultivating a generation of people who will be eager to support symphony concerts, grand opera, who will be writing music for both.

"The question of endowment does not seem to trouble any one in Germany; it is universal. In every place of

forty or fifty thousand inhabitants there is a symphony orchestra supported by the town. In Berlin the emperor gives three million marks a year out of his private income for the advancement of music; in Vienna, music is supported by the government. There seems to be no question in the world but what the people who have the greatest opportunity for enjoying music should really be the supporters. The idea of endowing music in Germany came about through Frederick the Great, some two hundred years ago. He was a music lover. He and the dukes of his court decided that they would pay for it themselves and this sentiment has continued in Germany ever since, although if it were not done there is, in my mind, no question in the world but what the people by voluntary contributions would hold music in their midst.

"You have asked me just what quality in your civilization I find most detrimental to the development and progress of the arts. It seems to me that the most serious handicap to art that I have been able to discover in America, and of course there are serious handicaps in every nation to its best growth, is the fact that politics in this country is a matter of business, not of national concern. I believe that politics should be absolutely separated from business activities. Politics is the machinery of running a nation. A man should not be in politics to make money, to make his living, but to work for the welfare of the nation. There should be no opportunity whatever for him to have to face financial questions. He should be supported by the government. But in America I find in every State people in politics for their own interest, not to build up a finer, stronger, purer nation, not to insure the development of art loving people, not to add to the beauty of the country, the delight of it, but for their own aggrandizement. Naturally this brings about a state restless, uncertain and separated from the betterment of the country. Also it places in power and in high positions men not prepared for the work; it gives young people the idea that they can start on the top, not that they must work carefully, warily, assiduously into a position of supremacy, and one that may account for a great deal of the general restlessness that prevails everywhere, and of the eagerness of young people to skip the steps that should be climbed in their own business, artistic or spiritual growth.

"In all schools I notice a tendency for children to escape as soon as possible, to get out and make money before they are prepared to make it well, to start life with half baked ideas of what is worth while, with their profession half learned, to be independent when they are young, and not to be independent in order to get the utmost from life, but to play harder. It is the young people who are making a little money, without much knowledge, who fill the cabarets and the poor theatres and whose lives are choked and disintegrated before they are old enough to realize what they are losing.

"Everywhere these young people are seeking for money in order to have more houses, more clothes, more playtime, more motor cars. This cannot mean more beauty, more real happiness, more development, more spiritual activity. The plumber cannot call himself a carpenter and do good work. Youth must prepare itself for great things if it is to live them, and it is through the preparation of the young that all great and good things come to a nation."

Meta Reddish Engaged for Buffalo May Festival.

Meta Reddish has been engaged as leading soloist with the Chicago Symphony Orchestra on the opening night of the next Buffalo, N. Y., May Festival.



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BOSTON SYMPHONY ORCHESTRA PRESENTS CONVENTIONAL PROGRAMS.

New York and Brooklyn Visited by Musicians from the Hub.

The Boston Symphony Orchestra gave the second concert of its regular New York series at Carnegie Hall, Thursday evening, December 2. The program was the seventh symphony by Anton Bruckner and the Beethoven violin concerto, played by Fritz Kreisler. Presumably the Bruckner symphony was played with all the virtuosity which invariably characterizes the work of the Boston organization; presumably—for the present writer did not hear it.

The Kreisler interpretation of the Beethoven concerto is very familiar and needs no renewed detailing at this time.

On Saturday afternoon, December 4, the orchestra made music again, presenting a program that might aptly be named "Tales of a Grandfather." Those portions of the work which were not grandfather's were great-grandfather's, and those which were not great-grandfather's were ancestral. This concert was truly Miltonian in its "pomp and feast, and revelry, with mask, and antique pageantry."

Mozart's E flat symphony, Handel's concerto in F for strings and wind orchestras, Viotti's A minor concerto for violin and orchestras, and Mendelssohn's overture, "Calm Sea and Prosperous Voyage," proved conclusively that the audiences of a bygone generation did not demand so many sobs and sighs and tragical episodes in their music as the modern concert goers relish. Dr. Muck played everything according to its style—or what is reputed to be its style, according to the dim lights of tradition. Perhaps old Handel's concerto, furbished up for the occasion by Gustav F. Kogel, was the most enjoyable of the purely orchestral numbers.

Fritz Kreisler, again the soloist, infused his personality and tone and technic into the venerable concerto of Viotti. This work had many evidences of a modern editor, especially in the orchestral accompaniment, but the name of the arranger was withheld.

Mendelssohn's rare appearance on a symphony program was not unwelcome. This overture was certainly more interesting than many of the novelties that waste many precious moments on these programs from time to time.

The performance on this occasion was less satisfactory than that given in Brooklyn on the preceding evening, principally because the A kettledrum was painfully sharp in that passage near the end, where the conductor permits the timpani to dominate the orchestra.

Boston Symphony Orchestra in Brooklyn.

On Friday evening, December 3, the Boston Symphony Orchestra gave the second in a series of five Philharmonic concerts at the Academy of Music, Brooklyn. The program opened with Mozart's symphony in E flat, and the other orchestral numbers were Rachmaninoff's "Die Toteninsel" and Mendelssohn's overture, "Calm Sea and Prosperous Voyage." Of especial interest was the Rachmaninoff number, "The Island of the Dead," which is a symphonic poem for full orchestra, to the picture by A. Böcklin. This work, op. 29, with its weird subject, presents excellent opportunities for a composer like the imaginative Russian, and as played by Dr. Muck and his men, it warranted the interest evidenced on the part of the audience.

Fritz Kreisler was the assisting artist, playing the Brahms concerto in D major.

PIERNÉ'S "CHILDREN'S CRUSADE" PERFORMED AT LOS ANGELES.

Archibald Sessions Conducts Impressively—Chicago Pianist Visits Southern California Metropolis.

SAN FRANCISCO ORCHESTRA WILL REHEARSE DAILY.

Alfred Hertz's First Program Comprises Works by Beethoven, Brahms, Berlioz and Wagner—Exposition Concerts Ended.

PORTLAND ORCHESTRA APPLAUDED BY LARGE AUDIENCE.

Brevities from Oregon.

349 Blanchard Building,
Los Angeles, Calif., November 25, 1915.

Archibald Sessions, organist and choir director of Christ Church, presented successfully and profitably Pierné's "Children's Crusade" at the church on Thursday evening, November 18.

Mr. Sessions gave this difficult and interesting work for the Friday Morning Club a year or two ago, but this was the first public performance and the church was well filled with a representative audience. This work presents one of the most difficult problems for any director, and Mr. Sessions should be given great credit for the way in which he carried it through, directing and playing at the same time. He was assisted by Myrtle Ouellett, harpist; Mrs. Vaughan, Catharine Shank, pianists; Henri LaBonte, tenor, who sang the part of narrator; Joseph Porter, basso, and a large chorus of children's voices. Mr. Sessions is to be congratulated upon the splendid success of this serious undertaking.

HOPE-STAPLES CONCERT.

May MacDonald-Hope, pianist, assisted by Robert M. Staples, violinist, was heard in concert Saturday evening, November 13, at Blanchard Hall. The giving of the "Kreutzer" sonata is always an event to music lovers, and it had been some time since it had been given here.

Mrs. Hope is a brilliant pianist, a pupil of Mme. Carreño and a protégée of Carl Busch, of Kansas City. Mrs. Hope has much of the fire and delicacy of her beloved teacher. Her program was a taxing and comprehensive one. She gave the ballade in G minor a brilliant reading, and the Chopin and Liszt numbers were no less satisfactory.

Among other numbers contributed by Mr. Staples, the "Swedish Dances" of Max Bruch were especially acceptable.

JACK HILLMAN AT THE BURLINGTON.

Tuesday evening, at the Burlington apartments, Virginia Goodsell presented Jack Hillman in a joint recital with herself. Miss Goodsell is one of the favorite singers here and teacher of voice in the Westlake School for Girls.

Mr. Hillman is one of the younger artists from the San Francisco colony, and is possessed of many elements which will make for his success in concert and oratorio. His voice is fully adequate and of pleasing quality, and he brings much intelligence and dramatic understanding to his singing. He and Miss Goodsell sang a number of duets, and he, two groups of solos which were splendidly received. One of his encores was Sidney Homer's "Uncle Rome," which was given an effective interpretation. Mr. Hillman has been making a tour of southern California and has given several concerts in conjunction with the noted composer and pianist, Mrs. H. H. A. Beach. Among the dates filled by Mr. Hillman are those at Riverside, Coronado, Merced and two engagements at San Diego, one with Mrs. Beach in concert and the other at the Exposition with the organ. We shall watch Mr. Hillman's career with much interest.

SYMPHONY STUDY CLUB.

Mme. Rudolf gave the first program for the Symphony Study Club, which she organized several years ago, at her home in North Carondelet street, on Thursday morning, November 18. Mme. Rudolf is a musicianly pianist and thorough scholar. She was assisted by Margaret Barbrick.

HAROLD HENRY IN LOS ANGELES.

Harold Henry, pianist, of Chicago, was in the city one day last week, a guest of Homer Grunn. Mr. Grunn entertained at his studio in the Blanchard Building, Tuesday afternoon, November 16, when a large number of the local musicians called to meet Mr. Henry. They were delighted to hear him play several numbers. Mr. Henry and Mr. Grunn are old friends and fellow students and naturally greatly enjoyed their visit together.

JANE CATHERWOOD.

SAN FRANCISCO.

San Francisco, Cal., November 28, 1915.

The rehearsals of the San Francisco Symphony Orchestra, Alfred Hertz, conductor, start with the present week. Mr. Hertz and Louis Persinger, the concertmaster, have been anxious to begin. The orchestra will rehearse daily. The performers number eighty, an increase of twenty as compared with the preceding seasons. The first concert program represents Beethoven, Brahms, Berlioz and Wagner.

FESTIVAL HALL PAID CONCERTS END.

This is the last Sunday at the Exposition and the season of paid concerts at Festival Hall is ended. Quite an important event marked the day. This afternoon the Exposition Orchestra, the Loring Club (male vocalists); Mme. de Vilmar, dramatic soprano, and Harold Parish Williams, baritone, with Wallace A. Sabin, as conductor, constituted the attraction. The proceedings concluded with the "Star Spangled Banner," in which the Exposition Chorus and all the other musicians took part. A very large audience was present.

The last week of the Exposition had a program that was musically interesting, including the performance of a symphony composed by Count d'Harcourt, and "condensed opera," all free to the public.

TINA LERNER CONCLUDES LOCAL SEASON.

Tina Lerner, the pianist, concluded her local season of three performances in this city, under the management of Will L. Greenbaum this afternoon, at Scottish Rite Hall. Her first appearance was at Festival Hall last Sunday in connection with the Exposition Orchestra. She played works by Gluck-Saint-Saëns, Brahms, Weber, Chopin, Schumann, Paganini-Liszt, Borodine, Scriabine, Liadow and Tchaikowsky-Papst, at Scottish Rite Hall Friday; and today her program included numbers by César Franck, Debussy, Dohnanyi, Chopin, Liszt, including the "Concerto Pathétique" for two pianos, with Vladimir Shavitch at the second piano; and also pieces by Henselt-Godowsky, Rosenthal and Scriabine. These, together with Chopin's con-

certo, No. 2, F minor, op. 21, and Grieg's concerto in A minor, op. 16—both played with the Exposition Orchestra—give an idea of wide scope and large undertakings. The season has been very successful for Tina Lerner from the artistic point of view. Her playing was characteristically thorough, thoughtful, illumined by insight and sympathy, and she has steadily grown in local favor from the beginning of the San Francisco season.

INNISFAIL QUARTET'S SECOND CONCERT.

The Innisfail Quartet, at the second concert of the series, given at Sorosis Club Hall, Tuesday evening, November 24, proved anew that the organization is an excellent one. They performed Beethoven's quartet in E flat major, op. 74; Borodine's quartet, No. 2, in D major; and Debussy's quartet, No. 10, all with splendid appreciation. The members of the Innisfail Quartet are: Nikalai Sakoloff, first violin and director; Rudolph Ringwall, second violin; Nathan Firestone, viola, and May Mukle, cello. Sakoloff and Ringwall formerly played in the Boston Symphony Orchestra; May Mukle made a reputation in London as soloist and in chamber music; Firestone was, for some years, one of the first violins of the San Francisco Symphony Orchestra. The Innisfail Quartet's existence is due to Mrs. J. B. Casserly, of San Mateo, Cal., who is the patroness. The quartet is under the management of Frank W. Healy. One more concert will conclude the regular season in Sorosis Club Hall.

MR. AND MRS. EDDY "GUEST ARTISTS."

The Pacific Musical Society had Clarence Eddy and Mrs. Eddy as "guest artists" last Wednesday afternoon. Mrs. Eddy sang compositions by Secchi, Cadman, Hammond and others. Mr. Eddy at the piano. A quintet composed of Mary Pasmore and Mrs. William Poyner, violins; Ethel Austin, viola; Dorothy Pasmore, cello; and Ashley Pettis, pianist, performed Chadwick's quintet excellently. The instrumental soloists of the occasion were Ashley Pettis and Margaret Copeland, violinist.

WEBER'S "JUBILEE" CANTATA SUNG.

Under the direction of Howard E. Pratt the "Jubilee" cantata by Weber was sung by the choir of St. John's Presbyterian Church, Berkeley, Wednesday evening, November 24. The soloists were: Mrs. Joseph E. Morrish, soprano; Mrs. J. Rollin Fitch, contralto; Hugh Williams, tenor, and S. J. Vogel, basso. Mrs. E. H. Garthwaite was the organist.

COUNT D'HARCOURT ENTERTAINED BY HEYMAN.

Count Eugen d'Harcourt, who is studying the musical situation in the United States, preliminary to a report to the French Government, was the guest of honor at a luncheon given by Sir Henry Heyman at the Bohemian Club, November 24. The invited guests were Edward F. Schneider, Otto Fleissner, Wallace A. Sabin, Uda Waldrop, Horace Britt, Louis Persinger, Adolph Locher, Paul Steindorff, Albert Elkus, Victor de Gomez, Frank P. Deering president of the Bohemian Club; Alfred Roncovieri, superintendent of public instruction, and Charles K. Field, editor of Sunset Magazine.

CONCERT AT ST. FRANCIS HOTEL.

Helen Petrie, soprano; Frank Carroll Giffen, tenor, and Kajetan Attil, harpist, gave a concert at the St. Francis Hotel, last Monday evening. Guyla Ormay presiding at the piano as accompanist.

DAVID H. WALKER.

PORTLAND.

445 Sherlock Building,
Portland, Ore., November 29, 1915.

Decidedly gratifying was the second symphony concert which took place on Sunday afternoon, November 21. Harold Bayley conducted admirably. The program included Tchaikowsky's "Pathétique" symphony, Stanford's "Irish" rhapsody and Saint-Saëns' symphonic poem, "Phaeton." The orchestra evoked the warm applause of 2,000 music lovers.

NEW TRIO.

Marie Coletti, violinist; Bruno Coletti, cellist, and Mischa Pelz, pianist, made their first appearance in a chamber music program on November 20. The concert was a pronounced success.

PORTLAND NOTES.

In spite of the refusal of the School Board to donate \$1,000 toward meeting expenses, the Portland Symphony Orchestra recently gave another free rehearsal for school children. This orchestra, which was organized in 1911, has done much to establish a high musical standard.

Pupils of Charles Duncan Raff, cellist; David P. Nason, violinist, and Hartridge Whipp, baritone, recently presented interesting programs at the Lincoln High School. Beatrice Dierke, whose work has been praised in these columns, gave a successful piano recital at the Heilig Theatre on November 28.

Mme. Donald-Ayer, late of the Boston Grand Opera Company, is singing at the Orpheum (vaudeville) Theatre.

JOHN R. OATMAN.

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COMMENT ON JOHN POWELL'S PLAYING WITH NEW YORK SYMPHONY.

Metropolitan Press Gives Unified Praise.

Herewith are reproduced excerpts from the criticisms which appeared in the New York papers regarding the performance of John Powell as soloist with the New York Symphony Society, on Sunday afternoon, November 21:

He has fine gifts, bodily as well as mentally, gifts technical and gifts spiritual, and he brought much pleasure to yesterday's audience by the scintillant manner in which he threw off the second and third movements of the concerto.—Tribune.

Brilliantly performed by Mr. Powell, the fascinating second movement of the MacDowell concerto sent a burst of sunshine through the clouds. After the final allegro, played stirringly, too, the talented pianist was recalled half a dozen times.—Press.

Mr. Powell brought to his performance some good piano tone and technic as well as a sincere affection for his music, and throughout the interpretation there was manifested a nice musical appreciation of the composer's artistic design.—Sun.

John Powell played the second of MacDowell's piano concertos and played it so enchantingly that the audience gave him what amounted to an ovation. It is a glorious concerto, a true tone poem. Mr. Powell brought out the tenderness, the poetry, the brilliance, the onrush of this music as very few before him have done it.—Evening Post.

Mr. Powell gave a recital in New York last season that showed his admirable capacities. He played the concerto with brilliancy, with a certain boyish buoyancy, with tenderness and restraint in the slow movement. It was a performance that set forth some of the most salient qualities of the composition and commended the performer as an artist of sincerity and accomplishment. He was much applauded.—Times.

NATALIE BOSHKO STIRS AUDIENCE TO ROUNDS OF APPLAUSE.

Young Violinist Scores in First New York Concert.

Natalie Boshko, the young Russian violinist, opened the second half of the program given by the Russian Symphony Orchestra in Madison Square Garden, New York, Sunday afternoon, November 28, with the "Romance" and allegro movements of the Wieniawski concerto. She caught the immediate favor of the big audience to the extent that she was repeatedly recalled, and finally responded with two encores, the Schubert "Ave Maria," to harp accompaniment, and the Cui "Orientale."

In the New York Globe of the following day appeared relative to the concert: "This number was followed by Miss Natalie Boshko, a young Russian violinist, who scored a triumph with her audience, which was so loath to let her go that she was forced to respond to a second and third encore."

The New York World of the same date spoke of Miss Boshko as a violinist "blessed with talent."

Together with her sister, the pianist, Victoria Boshko, the violinist will give a New York recital later in the season.

Many engagements for both artists are now pending.

LAETA HARTLEY, SOLOIST WITH BOSTON SYMPHONY ORCHESTRA.

Reengagements for Pianist.

Laeta Hartley, pianist, was the soloist at the second Boston Symphony Orchestra concert given in Providence, R. I., on November 23, and won many admirers by her playing of the Saint-Saëns second concerto. She met with warm approval from the large audience.

Miss Hartley's success on the occasion of her first appearance with the Boston Symphony Orchestra, in Cambridge, Mass., last year, led to her engagement for three appearances this season. She was the soloist at the Boston Symphony concert in Worcester, Mass., on December 7, and will be soloist in Hartford, Conn., on December 13.

The press speaks of her playing as brilliant, and calls her tone quality excellent.

Orpheus Clubs Engage Anita Rio.

On December 6, Anita Rio appeared as soloist with the Orpheus Club of Buffalo, John Lunn, conductor. The gifted soprano sang the Liszt "Lorelei" and a group of German songs, scoring her usual success. She is also appearing as soloist this evening, December 9, with the Orpheus Club of Newark, N. J., under the direction of Dr.

Arthur Mees. Mme. Rio's lovely voice and delightful personality make her a singer in great demand.

TWO CITIES ESTIMATE

MARCELLA CRAFT'S ART HIGHLY.

Boston and Pittsburgh Give Tribute to Soprano's Singing.

Marcella Craft's triumphs on her concert tour continue. Recently she sang at the Copley-Plaza Hotel Musicales in Boston and at the Art Society concert in Pittsburgh with her usual success, as the following notices from Boston and Pittsburgh papers show:

Her program began with a group of Italian songs. It included one in English and ended with a group of arias and scenes from "Madame Butterfly," an opera in which Miss Craft has been heard with success in various German cities. Here the familiar associations of the music, the effectiveness with which she draws upon the upper and fuller voice, for dramatic purposes, did not fail her and the response of her audience was immediate and emphatic.—Boston Globe, November 23, 1915.

Miss Craft is a lyric soprano with an exceptionally lovely voice and a sense of dramatic feeling, which, on this occasion, gave agreeable suggestions of the artistry and personal charm for which she is famed in the operatic world. There was a general feeling in the audience yesterday that it would be a treat to hear Miss Craft in opera in this her native country.—Boston Journal, November 23, 1915.

Miss Craft possesses a rarely beautiful soprano voice, which has been exceedingly well trained. The low notes in Scarlatti's "Se Florindo e fidele" and "Violette" were clear and distinct as those of the middle register. Other songs included Brahms' "Feldensamkeit" and "Das Mädchen spricht" and Strauss' "Du meines Herzens Kronelein" and "Schlagende Herzen." What might be called the prima donna abilities of the singer came at the end of the program, when Miss Craft sang with great acceptability four arias from Puccini's "Madame Butterfly."—Pittsburgh Chronicle-Telegraph, December 2, 1915.

Miss Craft, though an American, secured her reputation in Europe, where for the past five years she has been essaying principal roles in the Royal Opera of Munich. Force and fire, and not poise and measure, dwell in her temperament. But, however over-dramatic she is, she gives pleasure by the rare quality of her tones and the adroit artistry of her singing. Her voice is not a large one, but it is a remarkably pure one, and the young singer aroused much enthusiasm. Every item on her program was splendidly sung, but especially to the writer were the two Strauss songs, "Du meines Herzens Kronelein" and "Schlagende Herzen," which were given with the best and strongest values. Of the group by Mrs. Beach—"Mistress Mine," "Separation" and "June"—perhaps the latter proved the most popular. She gave a brilliant and effective rendition of it, and was enthusiastically encored and gave "Wouldn't That Be Queenly" as an extra. The arias from "Madame Butterfly" were, of course, beautifully sung.—Pittsburgh Dispatch, December 2, 1915.

New Cadman Song Written for Yvonne de Tréville.

The latest manuscript to come from the pen of Charles Wakefield Cadman is one which he, together with the poet Eberhardt, have written for, and dedicated to Yvonne



YVONNE DE TRÉVILLE.

de Tréville, and which the soprano is using this week for the first time, during her Ohio tour.

From Columbus Mlle. de Tréville goes to Dayton, where, in the modern part of her famous recital, "Three Centuries of Prime Donne," she will sing the compositions of several Ohio composers, James Rogers, Ella May Smith, Edgar Stillman Kelley, etc.

Ten Thousand a Year.

In a recent issue of the MUSICAL COURIER it was stated that the sale of Alexander Lambert's "Piano Method" had reached 10,000 copies. The statement was correct in as far as it went, but it should have been added that the 10,000 copies represented the annual average sales of the work.

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EMMY DESTINN BRINGS JOY TO KANSAS CITY AUDIENCE.

Distinguished Soprano Brilliantly Inaugurates the Irene Mitchell Series—Lambert Murphy, Eleanor Spencer and Carrie Jacobs Bond Appear.

Kansas City, Mo., November 20, 1915.

Emmy Destinn opened the Myrtle Irene Mitchell series of concerts at the Shubert Theatre on Friday afternoon, November 12. It was a great event for Miss Mitchell, and every one who heard this fine artist. The program was entirely operatic with the exception of three songs. Walter Wheatley assisted in the duo from "Madame Butterfly," which was spontaneous and splendid from every viewpoint. He also sang a group of songs acceptably. Homer Samuels assisted at the piano.

LAMBERT MURPHY AGAIN WELCOMED.

Lambert Murphy, whose beautiful voice and singing are remembered here returned to give the second concert of

The Fritschy series. Mr. Murphy proved again the conscientious artist. He is rarely gifted and a most welcome visitor here. Eleanor Spencer assisted in two groups of piano solos.

CARRIE JACOBS BOND ADMIRER.

Carrie Jacobs Bond drew a select and admiring group to the ballroom of the Hotel Muchlebach recently. Of her charm and naiveté any one who knows even one of her songs can understand. Our public needs more of just such delightful entertainments, so refreshing in its beauty and tenderness.

HERMAN SPRINGER'S PROGRAM.

Herman Springer, bass-baritone, presented recently an excellent program of Grieg songs at St. Peter's Church. Mr. Springer's singing is always marked by fine musicianship. His untiring efforts to present the best in song literature amounts to a liberal education for those fortunate enough to hear him. He was assisted by Hans Peterson, a violinist heard too rarely here, and Gladys Crawford, and Margaret Leavitt, pianists.

LUCILE VOGEL'S PIANO RECITAL.

Lucille Vogel gave her annual piano recital Monday evening, November 8, in Morton's Hall. Miss Vogel made a splendid impression last year in her first recital here. She has a large equipment of intelligence, technic and musical feeling and is a decided musical asset to the town.

GENEVE LICHENWALTER.

Later Kansas City Events.

Kansas City, Mo., November 22, 1915.

The first concert by the Kansas City Symphony Orchestra was given Tuesday afternoon in the Shubert Theatre. The energetic campaign headed by Mrs. Carl Busch to sell the entire house to course ticket holders resulted in an unusually large attendance. Carl Busch seemed very happy and reflected the quiet intensity of his mood throughout the reading of the Cesar Franck D minor symphony. Frances Nash, the young pianist, gave a spirited performance of the Liszt "Hungarian Fantasia" and responded to a vigorous encore with the Liszt D flat etude. The program ended with a delightful playing of the "Suite l'Arlésienne," by Bizet.

After years of hope and aimless plans, the Sunday afternoon popular concerts by the orchestra in Convention Hall seem assured. The first one took place the Sunday afternoon of the 14th. More than 7,000 people attended this concert and sat through a long program with evident pleasure. These concerts are under the management of C. F. Horner, of the Horner Institute of Fine Arts, and president of the Redpath Chautauqua, which excellent management practically guarantees their success.

Winnifred Repp, a pupil of Jennie Schultz, and who has also studied some time in Paris, assisted pleasingly in some French songs. Roland Witte, a recent addition to the faculty of Homer Institute, also sang, doing the "Prologue" from "Pagliacci." Both singers received much favorable comment.

Ida Simmons, for many years one of the foremost local pianists here, gave an excellent expression of her fine musicianship in recital Thursday evening in the Independence Avenue Methodist Church. It will linger long in the memory of a host of friends, who are loath to part with her, even though she leaves us as the bride of the Rev. Lincoln Ferris, of Baltimore, Md. Miss Simmons has had much concert experience, which has always made her local recitals peculiarly delightful, having the note of authority we all love to feel. The variations in F major, by Beethoven, received a delightful scholarly handling. Other groups of Chopin and Liszt were equally splendidly interpreted. Ella van Huff, dramatic contralto, assisted with the Ferrato Zunian Indian songs, to the delight of every one. Margaret Fowler-Forbes contributed a violin solo. The going of Miss Simmons from us is a distinct loss to the musical colony here. She has not only proved herself a splendid teacher, but has given energetic interest and labor to all the various phases of the musical development of the community. She has only good wishes from us all.

SYMPHONY LECTURE.

Sarah Ellen Barnes gave her first lecture on the "Appreciation of the Symphony," Monday morning, November 13, at the Hotel Muchlebach. These interesting and instructive lectures are attended by a large number of earnest lovers of music who would improve their capacity for hearing and enjoying the best of music.

HAROLD HENRY A VISITOR.

Harold Henry, the pianist, stopped a day with friends here, returning from his successful concert tour on the Pacific Coast. Mr. Henry is exceedingly optimistic regarding the immediate possibilities open to the concert player, as well as the general tuning up of musical thought and study all over the country.

GENEVE LICHENWALTER.

SYMPHONY LECTURES TO BE FEATURED IN SAN ANTONIO.

These Will Precede Each Concert by Local Orchestra, Thanks to Enterprise of Tuesday Musical Club—Merle Alcock Enthusiastically Greeted in Recital.

San Antonio, Texas, November 24, 1915.

The Tuesday Musical Club held a most enthusiastic meeting, Tuesday, November 16, at the home of Mrs. Eli Hertzberg. It was decided to secure immediately the services of a lecturer on symphonies, and before each program of the Symphony Orchestra a lecture is to be given on the works to be performed. These lectures are open to the music-loving public.

MERLE ALCOCK AROUSES ENTHUSIASM.

Monday, November 15, Merle Alcock, contralto, appeared, under the local auspices of Oscar S. Fox, in the Gunter ballroom. She was greeted by a very large and appreciative audience. When her program was completed Miss Alcock was obliged to give two encores, besides an encore after each group. Mme. Alcock's voice is one of great beauty, and is very mellow. It was indeed a pleasure to listen to her, and it is hoped she will sing in this city again. Especially pleasing were "Dancing on the Hill-tops," by Homer, and "O Don Fatale," from "Don Carlos," by Verdi. The following composers' works appeared on the program: Brahms, Hawley, Huhn, Bauer, Class, Secchi, Verdi, Hildach, Homer, Russell and Loud.

INTERESTING JOINT RECITAL.

Tuesday, November 9, Else Sternsdorff, pianist, and Walter Romberg, violinist, gave a joint recital at the Y. M. C. A. auditorium, assisted by J. H. Palmer, second violin, Mrs. F. F. Niggli, viola; K. Zimmermann, cello, and L. V. Montemayor, double bass, in a quintet. Miss Sternsdorff has recently come to this city from Berlin, which is her home. She is an artist of marked ability, especially noticeable being her splendid technic. Walter Romberg's playing was very enjoyable. The following composers' figured on the program: Schubert, Brahms, Wieniawski, Chopin and Weber.

MRS. STANLEY WINNERS.

TOURRET-DECREUS RECITAL.

A Fine Example of French Musical Training.

Tuesday afternoon, November 30, Andre Tourret, violinist, and Camille Decreus, pianist, both of Paris, gave a recital at Aeolian Hall. They played together the Cesar Franck sonata and a sonata by Saint-Saëns, op. 75. Separately, Mr. Tourret played short pieces by Bach, Porpora-Kreisler, Debussy, Sinigaglia, and Mr. Decreus was heard in numbers by Mendelssohn, Haydn, Liszt. The work of both musicians is a fine example of what French musical training at its best can produce. Mr. Tourret is as fine an example of the truly classical style of the French school as is possible to imagine. His intonation and phrasing are both faultless, his tone always agreeable, and there is a perfection of style in his playing such as is rarely heard. An equal meed of praise can be accorded Mr. Decreus, whose work is equally distinguished by a very thorough technical equipment and fine musical taste. Everything on the program was capitally done, but if there was one bit to be picked out, it would be Mr. Tourret's playing in the "Recitativo Fantasia" of the Franck sonata and the exquisite and perfectly balanced ensemble in the final movement of the same work.

Mme. Coudert and Pasquale Amato in Boston Concert.

Clarisse Coudert, soprano, and Pasquale Amato, baritone, were heard in concert at Symphony Hall, Boston, Mass., on the afternoon of November 28. It was Mme. Coudert's first appearance in public recital, and she showed herself to be an artist with a voice possessing both beauty and distinction. She sang numbers in French, German and English, displaying a style that was ever discriminating. Especially to be commended is her admirable diction.

Mr. Amato sang arias from Verdi's "I Due Foscari" and Moussorgsky's "Boris Godunoff," selections from Tschai-kowsky, Rachmaninoff, Hahn and Debussy and several old French and Italian folksongs. He displayed his usual versatility in interpretation and was warmly received.

The announcement of two such excellent artists attracted wide attention and there was a large and enthusiastic audience present.

Adele Krueger to Give Recital.

Adele Krueger, the concert soprano, will give her New York recital at Aeolian Hall, Tuesday evening, January 4, 1916. Mme. Krueger has not been heard in recital during the past two years, and this event is looked forward to with interest.

CHARLES DALMORES



AS JULIEN IN "LOUISE."

"Reappeared to display the same excellent singing." (Chicago Journal, Nov. 17, 1915.)

CHICAGO HERALD.
November 17, 1915.

Mr. Dalmores reappeared in one of his best and most effective parts. His impersonation of Julien and his singing of the poet's music has more than once been discussed with admiration in these columns. It was not less charming last evening than it had been before. If anything, the tenor's voice had been benefited by the rest which it has received, and he made much of the many opportunities which the composer gave to him.

CHICAGO JOURNAL.
November 17, 1915.

There were two other artists of the first rank on the program with her. Both have appeared in "Louise" every time it was sung here. Charles Dalmores, the first of the singers to come from actual life in the army, was the Julien. He reappeared to display the same excellent singing as he has always done in the role. The part suits him to perfection, and his performance was an achievement of high merit.

CHICAGO EXAMINER.

We met our same confident Dalmores again. The "surely none may resist me" role of Julien is tailor made to his personality. Dalmores is a handsome Cyrano of the operatic stage. The triumphs that would have been Cyrano's had he been handsome and the triumphs that would be ours were we Cyrano are his.

CHICAGO TRIBUNE.
November 17, 1915.

And to Charles Dalmores, a most satisfying Julien, much the same meed of praise is due. The clarion ring of his upper tones was refreshing, and the esprit of this shallow, passionate, scapegrace lover he defined tellingly. He, also, was cordially received back into the fold.

CHICAGO EVENING POST.

Charles Dalmores has come back to us with his broad conception of the role of Julien, and his voice in fine condition. The music for the tenor is tremendously taxing, but he had the volume and to spare with the something back of it which gave it the meaning. In the opening scene he had the true feeling and in the big duet with Mme. Edvina was something worth listening to.

ANDRE TOURRET'S NEW YORK ENCOMIUMS.

"A Musician of Solid Attainments."

Andre Tourret, who, by the way, appears to be the only representative French violinist in America at the present time, fully proved his right to the preeminent rank which he holds in his own country by his playing at the joint recital given at Aeolian Hall, Tuesday, November 30, by him and Camille Decreus. Here is what the New York critics thought of Mr. Tourret's work:

Mr. Tourret's tone is sweet and charming in quality, his style finished and musicianly. He was successful in reproducing much of the poetic and interpretative sentiment of Franck's sonata and he showed rhythmic feeling, vocal sincerity and sound musicianship.—New York Times, December 1, 1915.

Mr. Tourret's tone was warm and firm and his playing sincere and well sustained. He proved himself a musician of very solid attainments.—Tribune, December 1, 1915.

Mr. Tourret again showed himself to be an artist of refinement and good schooling. His tone is frequently of a lovely quality and his style adorned with grace and ease. In such pieces as the Bach air and Debussy's "En Bateau" he was at his best.—Sun, December 1, 1915.

Tourret is a fine violinist. He has an easy, graceful style, a careful, mellow tone and plays with much expression.—Press, December 1, 1915.

Mr. Tourret gets a most entrancing tone from his violin. With a most perfect tone and with a clear cut technic and smooth, steady



ANDRE TOURRET.

bowing he gave the sonata one of the best interpretations heard here recently.—Herald, December 1, 1915.

Mr. Tourret has engaging style and sweet and charming tone.—Brooklyn Daily Eagle.

Mr. Tourret is less known, but favorably, too. He is a violinist who plays with taste and excellence and a tone that is sweet.—Globe, December 1, 1915.

Louis Graveure's Rosy Path.

Baritone Louis Graveure, who has established himself quickly in public favor, finds his engagement book filling rapidly under the practical guidance of his manager, Antonia Sawyer, and the demand for his services continues to grow apace. Mrs. Sawyer says that in all her managerial experience she never has known of a more rapid jump into popularity or a more speedy booking than followed the opening Graveure appearances in this country. It is not exaggeration to say that his success has been phenomenal everywhere. Some of his newest dates, as taken from the complete bookings secured by Mrs. Sawyer, are as follows:

December 7—Rubinstein Club, with orchestra. William R. Chapman, conductor. Grand ballroom of Waldorf-Astoria, New York.
December 10—Boston.
December 16—Harlem Philharmonic (New York) at the Waldorf with Percy Grainger.
January 10—Portland, Me., recital.
January 13—Minneapolis Symphony Orchestra in St. Paul.

January 14—Minneapolis Symphony Orchestra in Minneapolis.
January 18—St. Cecilia Club, New York.
January 21—Terre Haute, Ind.
January 25—Cincinnati, O.
February 11—Baltimore, Md.

MENDELSSOHN GLEE CLUB HEARD IN FIRST PRIVATE CONCERT OF SEASON.

Christine Miller the Delightful Assisting Soloist.

Tuesday evening, November 30, marked the date of the first private concert of the season by the Mendelssohn Glee Club. The affair, which opened the fiftieth season for this organization, was given at the Hotel Astor, New York. Under the direction of Louis Koemmenich, its able and gifted conductor, the club sang Rheinberger's "Hunting Morn," Richard Trunk's "Autumn," Cecil Forsyth's "Kubla Khan," three songs of the sea by Franz Leu, Durrner, and Coleridge-Taylor; Moniuszko's "The Cossack," Dudley Buck's arrangement of "Robin Adair," and the program was brought to a close with two compositions by Converse, "Chant of the River Spirits" and "March of the Pioneers" and Kremser's "Prayer of Thanksgiving."

This club, among the active members of which are numbered Bechtel Alcock, Clifford Cairns, Wilfred Glenn, Reed Miller, and many other musicians prominent in the musical world, ever presents programs of varied interest before audiences of enthusiastic admirers of its art. This occasion was no exception to the rule; the singing under the splendid leadership of Mr. Koemmenich was fully up to the high standard of the organization, and the large audience was most enthusiastic regarding the work of chorus and soloists.

Christine Miller was the assisting artist on this occasion, singing a group of songs in German and one in English. This gifted contralto, whose German diction might readily be held up as an example to many German singers, sang "Zur Ruh! zur Ruh!" (Wolf), "Der Schmied" (Brahms), "Die Abloesung" (Hollaender), and "Hans und Grete" (Mahler) in that language with a charm that delighted her audience. Her English group consisted of "The Last Hour" (Kramer), "My Love's But a Lassie" (Helen Hopekirk), "The Street Organ" (Gabriel Sibella), and Horsman's "The Bird of the Wilderness." Miss Miller was as successful in her English numbers as in the German, and was warmly applauded.

For the season 1915-1916, the officers of the Mendelssohn Glee Club are as follows: President, Howard S. Borden; vice-president, John T. Gillespie; secretary, William P. Young; treasurer, Louis Morris Starr; librarian, J. Warren Knapp.

Germaine Schnitzer Reengaged for Providence.

Germaine Schnitzer's appearance in the De Luxe Concert Series in Providence, R. I., on November 5, under Antoinette Hall-Whitlock's able management, was so successful and proved to be such a delight to the music lovers of the city that the pianist was immediately engaged for another appearance this season.

The afternoon of March 5 was decided upon in conformance with requests from innumerable sources for a Sunday performance, at which opportunity for hearing Mme. Schnitzer could be afforded to many of those who were unable to be present before. It is said that never before in the history of music in Providence had such insistent demands for the reappearance of an artist been heard, a tribute which was a just sequel to Mme. Schnitzer's extraordinary triumph.

Louise Wagner at Chickering Hall.

November 30, Louise Wagner, dramatic soprano, artist-pupil of Sergei Klubansky, appeared as soloist at Chickering Hall, New York, singing the following: Aria, "Visi d'Arte" ("Tosca"), Puccini; "The Bird of the Wilderness," Horsman; "Butterflies," Paul Bliss; "My Lover He Comes on the Skee," Clough-Leigher.

At the close she united with Royal Dadmun in the duet "Crucifix," in which the fine baritone voice of Mr. Dadmun was most effective. Miss Wagner was in good voice, sang exceedingly well, as she always does, and received hearty applause. Homer E. Williams was at the Choralcello, playing accompaniments with skill and taste.

Agnes Scott Longan in Indianapolis.

The accompanying snapshot shows Agnes Scott Longan, the lyric soprano, in front of the Shubert Murat Theatre in Indianapolis, Ind. After singing seventeen concerts in



AGNES SCOTT LONGAN IN INDIANAPOLIS.

twenty-one days, Miss Longan took advantage of a little lull, to make a flying trip to Indianapolis, where she completed arrangements for several spring appearances in Indiana. Among them she is to sing with the Indianapolis Symphony Orchestra on March 12.

Miss Longan is meeting with unqualified success on her present Western tour, where her fine voice, splendid art and charming personality are greatly appreciated.

New York Symphony Concerts.

The instrumental movements from Berlioz's "Romeo and Juliet" symphony opened the concert of the New York Symphony Orchestra, at Aeolian Hall, last Friday afternoon, December 3, and Sunday afternoon, December 5, and were played with precision, sympathy and authority. Thanks are due Conductor Walter Damrosch for resuscitating the Berlioz work, which, even while it is not one of the best symphonic examples, nevertheless form an important historical link in orchestral development and should be heard from time to time in order to permit the laity and professionals and students to keep their musical perspectives intact and to allow them to retain proper standards of comparison. The performance of the orchestra made the most of all the good points of the Berlioz score and there are many, even though the composition as a whole lacks unity, melodic appeal, and emotional "bite." Berlioz's intentions always were more effective than his execution.

If the "Tannhäuser" bacchanal music, which followed "Romeo and Juliet" on the program, were a part of the Berlioz work, the latter would have the proper atmosphere of vitality and passion. The bacchanal received a reading spirited and full of color.

The "Bacchanal" was played at the Sunday concert; on Friday its place was taken by Strauss' "Till Eulenspiegel," done merrily and with spirit.

Harold Bauer played Brahms' B flat concerto and revealed his well known musicianship, satisfactory technic and dignified interpretation.

Julia Allen Will Fill Reengagements in the South and in Central America.

Julia Allen returned recently to New York, after having successfully appeared in the South and in Central America, since the opening of the season. The gifted soprano will remain in the metropolis but a short time, her success having been so pronounced that she is returning to the South and to Central America to fulfill additional engagements there.

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NEW YORK BREVITIES.

Southland Singers Meet—Artist Pupils of Mme. Speke Seeley—Piano and Voice Pupils of Brounoff—Gilberté Songs at Warford School—Kronold Announcement—Nichols Sight Singing Class—American Guild of Organists' Social—Noble Will Produce Cantatas—Merx's Patriotic Song Concert—Notes.

The Southland Singers, Emma A. Dambmann president, gave their first reception and dance at Hotel Netherland, Fifth avenue and Fifty-ninth street, Saturday evening, November 27.

Those receiving with Mme. Dambmann were Mrs. Charles F. Bliss, Mrs. E. J. Hofford, Bernice Maudsley, Rosalynde Snedeker and Mrs. Robert H. Spurgeon. The Southland Singers have adopted the Baltimore oriole colors, black and yellow. Natalie Snedeker was the page and Ethel Sheperd and Angelina Cappellano, the ushers; each carried fancy yellow and black baskets, decorated with black-eyed Susans. The baskets contained the calendar for the season's affairs, and decorated cards, on which each guest's name was written.

The Kahn Trio, piano, violin and cornet, played during the reception, and after that Muriel Bliss and Elisabeth Schuster sang solos and duets. Hal D. Crain, baritone, gave several songs. Dorothea Brainard, Bernice Maudsley and Sidney Baldwin (conductor of the Southland Singers) accompanied.

Dancing began at 9.30 p. m., opening with a grand march, led by Mr. and Mrs. Hermann G. Friedmann, the latter known professionally as Emma A. Dambmann, the contralto. Muriel Bliss and Elisabeth Schuster were the flower girls, and presented each guest with a Thanksgiving souvenir, chrysanthemums and other novelties.

Later in the evening a "lucky spot dance" was given and silver prizes awarded the winners. Supper was served at 12.30. Many members and friends were present, and the large gathering continued the dance until 1.30 a. m.

The Southland Singers will give the next reception and dance Thursday evening, December 30, at Hotel Netherland, and souvenirs will be given from the Christmas tree.

ARTIST PUPILS OF MME. SPEKE-SEELEY.

Two pupils of Henrietta Speke-Seeley have had engagements worthy of mention. Ivah Bell and Henrietta Behnken, on November 27, appeared at Hawthorne, N. Y., in a Japanese sketch, and in aid of the German Lutheran Church, Richmond Hill, December 1. Both young singers have excellent voices and are developing nicely.

Mrs. Seeley, who is chairman of music of the New York City Federation of Women's Clubs, issued cards, inviting attendance to the first conference of the music committee of this club at Chickering Hall, December 3. The purpose of the conference is to bring club women in touch with music, and Edna Appel Robinson, of Delaware, played an educational program. Mrs. Eugene J. Grant spoke on "Music in the Home" and Arthur Farwell also gave a talk. It is the purpose of this music committee to make the conferences a medium for musical ideas. Mrs. Thomas J. Vivian and Florence Weir Gibson are also members of this committee.

BROUNOFF PUPILS IN CONCERT.

Nellie Paley, Mme. Hughmann, George Brounoff and J. Turin, all pupils of Platon Brounoff, collaborated in a concert at Lexington Hall, November 27. Mme. Hughmann has an excellent voice and sings well. Master Brounoff made a great hit and Mr. Turin is a good singer.

The sensation of the evening was "American March of Peace," played by the composer, Platon Brounoff.

GILBERTÉ SONGS AT WARFORD SCHOOL.

Friday evening, November 26, Hallet Gilberté was guest of honor at the Warford School of Music, when Mr. Warford's students gave a delightful evening of the composer's works. Mrs. Gilberté added to the pleasure of the entertainment with one of her clever monologues.

The following students participated: George Struble and Arthur Campbell, tenors; Minnie Lamberts, soprano; Warren Morgan, baritone, and Edna Wolverton, soprano.

KRONOLD ANNOUNCEMENT.

Hans Kronold, cellist, announces that he is available for concert, recital, private musicale and chamber music in solo and ensemble performance. His Monday musical class, at which ensemble music is to be performed, has already begun. The new Kronold studio is at 2231 Broadway; elevator entrance, Eightieth street.

NICHOLS SIGHT SINGING CLASS.

An evening sight singing class has just been organized by Mrs. John W. Nichols, who is an associate of the Royal College of Music, London. The class will meet twice every week, immediately after the class in vocal training, which was organized by Mr. Nichols, the tenor and vocal instructor, a short time ago. This will enable students who are engaged during the day to take both vocal and sight singing lessons in one evening and to prepare themselves for professional work.

AMERICAN GUILD OF ORGANISTS' SOCIAL.

H. Brooks Day, F. A. G. O., chairman of the committee, issued invitations to members of the American Guild of Organists, calling them to attend a social at Hotel McAlpin, November 30. The invitation said there would be "no lecture or recital or talk, but every man and woman is expected to meet every other man and woman on a democratic and friendly equality." About sixty organists, mostly from the immediate vicinity of the metropolis, were present, and light refreshments were served. Prominent among those who attended were Clarence Dickinson, A. G. O.; J. Christopher Marks, Mus. Doc.; William C. Carl, Mus. Doc., A. G. O.; S. Lewis Elmer, A. A. G. O.; R. H. Biggs, Clifford Demarest, C. Whitney Coombs, Fannie M. Spencer, Irma R. Courtenay.

NOBLE CANTATAS.

December 21, at 8.15 p. m., two cantatas will be sung in St. Thomas' Church. There will be a chorus of about 140 voices and full orchestra. The cantatas are "Sleepers, Wake" (Bach), and "Gloria Domini" (Noble). Admission will be by ticket, and those wishing to come should apply early to T. Tertius Noble, organist and director, 1 West Fifty-third street, and should send stamped envelope for reply. The soloists will be Louise MacMahon, soprano; Reed Miller, tenor, and Arthur Middleton, baritone. The orchestra will be made up of members of the Symphony Society.

MERX IN PATRIOTIC SONGS.

December 13, at Carnegie Chamber Music Hall, Hans Merx, who served with the German army at the front for a year, announces the first public performance in America of patriotic songs, words and music of which have been composed during the present war. Many of the songs are sung by the soldiers themselves. Edward Rechlin will be at the piano.

NOTES.

November 28 Mathilde Hallem McLewee resumed her Sunday musicales at 21 West Sixty-ninth street. On the

program were the following participants: Sara Douglas, soprano; Mabel White Stanbury, contralto; Harold Stanley Fowler, tenor; Almont Hart, baritone; Garvin Porter Taylor, and Gordon Hampson, pianist, it being understood that all the singers are Mme. McLewee's pupils. Some of these singers were heard last year at the McLewee musicales, and received their meed of praise in the MUSICAL COURIER at that time. The second portion of the program consisted of songs by Hallet Gilberté, the composer at the piano. Mrs. McLewee sang five of these melodious songs to the gratification of all present. Mr. Fowler sang three Gilberté songs, including the popular "Minuet la Phyllis," and he, too, attracted the admiration of his audience.

Franziska Boas, announced as a former pupil of Prof. Dr. Hermann Gutzmann, of Berlin, gave a lecture with demonstrations at the residence of the Hon. Theodor Sutro, December 2. Her talk was on "The Effects of Scientific Breathing on Voice and Health." The name of Count Johann Heinrich von Bernstorff, Imperial German Ambassador, appeared on the invitations, and among the patrons and patronesses were Mr. and Mrs. Herwegh von Ende, Mary Jordan, Clara de Rigaud, Hermann Weil, Dr. Frank E. Miller and others well known in the musical world.

The artists who took part in the program of the second informal musicale given by the Women's Philharmonic Society, Amy Fay, president, on November 27, were the Misses Eddy and Krauss in a "Terzetto" for strings by Dvorák, and "Two Phantasies," by Mendelssohn, arranged for strings by Gunther; Isobel Price, soprano, in a group of songs; Leila Cames, pianist, scherzo (Chopin), "Spinning Song" (Raff), and Barcarolle in A minor (Rubinstein). Josephine Bates was the accompanist. Clementine Tetedoux Lusk is chairman of entertainment, and Miss Fay arranged the program.

A brief call at Antoinette Ward's studio afforded the writer opportunity to hear the following piano pupils play pieces by modern composers: Ruth Coe, Modena Scovill, and Gordon Phillips. These young pianists recently participated in the Artists' Anniversary Concerts at Wanamaker's auditorium. They all play with much expression and clean technic.

The "Popular Vespers" at four o'clock, Chapel of the Intercession, Broadway and 155th street, had the following program, November 28: Organ, "Grand Chœur" in A (Kinder); solo, "In the Evening" (Diack), "A Christmas Carol" (Kramer); organ, "Andante," Fifth Symphony (Tschaiakowsky); solo, "The Prodigal Son" (Vandewater); hymn, "Glorious Things of Thee Are Spoken" (Haydn); offertory, largo, "New World Symphony" (Dvorák). Leo B. Riggs, the organist of Hotel Astor, officiates at this service. It is said that F. T. Harrat, organist and choirmaster of this church, who has been in the Adirondacks for two years past, is convalescing.

Frank Braun, pianist and accompanist, has toured with Umberto Sorrentino and other prominent artists. The Richmond Times-Despatch speaks of him in flattering terms.

The Artists' Anniversary Concerts at Wanamaker auditorium provided many well known singers and instrumentalists, who concentrated on themselves the acute interest of large matinee audiences. Among these artists were: Ottilie Schillig, John Barnes Wells, Royal Dadmun, Constance Hulsmann, Gordon Phillips, Jean Vincent Cooper, George Carré, Charles Norman Granville, Lazar Samoiloff, Lalla B. Cannon, Tonica Frese, Jacques Kasner, Helen Hulsmann, Florence Anderson Otis, Nevada Van der Veer, Hans Kronold, Modena Scovill, Fay Foster, etc.

Prof. Samuel A. Baldwin gave his 458th public organ recital at City College, December 5, when he played works by composers ranging from Bach to Wagner. Transcriptions of the latter from "Tannhäuser," "Lohengrin," "Tristan und Isolde," "Siegfried," "Die Götterdämmerung," "Die Meistersinger von Nürnberg," and "Parsifal," were played. December 8, he plays works particularly by modern composers, closing with Reubke's tremendous work, the 94th psalm.

Cooke's Society Orchestra, 11 Gates avenue, Brooklyn, consisting of piano, violin and traps, play more especially for dancing. Their altogether unique music on the occasion of the Southland Singers' first meeting was remarked on all sides.

Annie Louise David's Engagements.

On December 16, Annie Louise David will be the soloist with the Mendelssohn Glee Club, of Elizabeth, N. J. It will be her fourth appearance with this club. On December 17, Mrs. David and John Barnes Wells will be the soloists with the Garden City Choral Club, Garden City, L. I., of which Harriet Ware is conductor. Christmas Sunday morning, Mrs. David will be one of the soloists at the Church of the Pilgrims, Brooklyn, A. Y. Cornell, musical director.



Charles Bowes

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New York

PLAZA 5834

LUCILE ORRELL, A GIFTED VIOLONCELLIST.

Young and Beautiful American Girl Is Admirable Interpreter of Cello Literature.

From playing in concert when a cello of ordinary size was too cumbersome for her and an inverted covered peach basket served as a seat, to many home and foreign public appearances which culminated in engagements with



LUCILE ORRELL.

the Berlin Philharmonie and at the Leipsic Gewandhaus, has been the career of Lucile Orrell, violoncellist.

"I began the study of the cello when I was five years old and have studied it uninterruptedly ever since," Miss Orrell told the writer recently.

"There has been nothing especially unusual about my life. I am an American girl, a New Englander, Boston having been my home until I went to Europe, five years ago. I always loved the cello. It was when I was only five years old that an interested friend began giving me lessons.

"And do you know," she continued in her attractively vivacious manner, "at my first concert I sat on an inverted peach basket, covered of course, for a stool, and my cello was scarcely larger than a viola.

"The cello is a serious instrument. Europeans love both its classical and sentimental literature, but at present it seems to me that the sentimental side appeals more to the American public. Mr. Casals is doing wonders in America for classical cello music and Beatrice Harrison is a wonderful exponent, too. Don't you think so?

"Yes, I am home because of the war. Over there I studied with Julius Klengel and had an audience with the great Nikisch. I was to play with the Berlin Philharmonie and at the Leipsic Gewandhaus, but everything was, of course, suddenly interrupted there for me."

It has not taken long for her own country to recognize the sterling merit of this young and, incidentally, very beautiful girl, for engagements are coming apace. She has appeared in fashionable New York City musical circles, including the Hotel Biltmore Morning Musicales, and will play there again January 14, when Caruso is the vocal soloist; the New York Mozart Society, Hotel Astor, last year and will play there again this season.

Already this year she has played in Kentucky, Ohio, New York and New Jersey, and many times in New York City.

Many have been the words of praise for her playing abroad, but space forbids the repetition here now. These will, however, be given in later issues of the **MUSICAL COURIER**.

Appreciations of her Leipsic teacher, Professor Klengel, and Arthur Nikisch, conductor, are herewith reproduced:

Having been requested to express an opinion regarding Lucile Orrell, cellist, of Boston, and my pupil during the past two years in order to complete here repertoire, I can only speak in superlatives; for the accomplishments of the young lady with regard to musical expression, temperament, exceptional intelligence and victorious mastery of technic are of an unusually rare loftiness, and are probably not to be found elsewhere in such a harmonious union. Miss Orrell's repertoire comprises the cello literature from Bach to the present time, and she has mastered most successfully the varied styles of the different epochs. The undersigned has no doubt that Lucile Orrell will soon be one of the most sought after of soloists. (Signed) JULIUS KLENGEL.

Lucile Orrell is an excellent artist of the cello. She combines a beautiful singing tone with splendid technic. There can be no doubt of her very successful career. ARTHUR NIKISCH. July 15, 1914.

SPALDING FASCINATES SOUTHERN AUDIENCE.

Violinist Plays Portion of Local Composer's Sonata.

Gainesville, Ga., December 3, 1915.

The Orpheus Club, of Brenau College Conservatory, Gainesville, Ga., had the honor of presenting Albert Spalding on the evening of November 23. The eagerness of the audience showed itself in the rapt attention to every note of the master's violin, and the prolonged applause after each number voiced its admiration for the violinist.

When Mr. Spalding, upon request, played the andante cantabile from the "Dixie" sonata, op. 19, No. 4, by Mortimer Wilson, of Brenau Conservatory, the enthusiasm was tremendous. The composer was compelled to appear with Mr. Spalding, to bow acknowledgment. Mr. Spalding's "Alabama" was also received with much enthusiasm. The audience fully appreciated the share that Andre Benoist, accompanist, had in the success of the recital, and the two artists had to appear time after time before the fascinated audience would disperse. M. C.

The Biltmore Friday Morning Musicales

Grand Ballroom of the Biltmore

Management **MR. R. E. JOHNSTON**

Artists engaged for subsequent Musicales are:

Fourth Musicale, December 17th

MME. MELBA, Soprano
ROSA OLITZKA, Contralto
LEOPOLD GODOWSKY, Pianist
LOUIS SIEGEL, Violinist

Fifth Musicale, January 14th

ENRICO CARUSO, Tenor
ANDRE TOURRET, Violinist
MABEL GARRISON, Soprano
LUCILE ORRELL, Cellist

Sixth Musicale, January 28th

GERALDINE FARRAR, Soprano
REINALD WERRENATH, Baritone
ADA SASSOLI, Harpist

Seventh Musicale, February 11th

MME. FRANCES ALDA, Soprano
IGNACE FADEREWSKI, Pianist
ALBERT SPALDING, Violinist

Eighth Musicale, February 25th

LUCREZIA BORI, Soprano
MARY WARFEL, Harpist
ANDREA DE SEGUOLA, Baritone
BEATRICE DE HOLTHOIR, French Dancer
and ROSINA GALLI, Premiere Danseuse
(of the Metropolitan Opera Company)

Reserved Seats, \$3.00

Boxes Seating Six, \$30.00

Orders for seats and boxes may now be sent (accompanied by check) to MR. R. E. JOHNSTON, 1431 Broadway and tickets will be forwarded by return mail. Tickets on sale at Biltmore Box Office during the week of each concert.

KNABE PIANO USED

Von Ende School of Music Recitals.

Lucille Colette, violin virtuosa, member of the faculty of The Von Ende School of Music, New York, gave a solo program at the institution, December 1, before a very large audience. All of the roomy salons and halls were filled and people were standing. She played works by Lalo, Bach, Fauré, Kreisler and Saint-Saëns, with Maurice Eissner at the piano. Of these works she repeated "Liebesfreud" and played as encores "The Swan" and a cradle song by Fauré. There was much enthusiasm, well justified, as is the case with all these events at The Von Ende institution.

Invitation cards, reading as fellows have been issued:

THE VON ENDE SCHOOL OF MUSIC
REQUESTS THE HONOR OF YOUR COMPANY

Saturday evening, December 4, Anton Witek, violin; Vita Witek, piano.

Tuesday evening, December 7, piano recital, artist pupils of Alberto Jonas.

Wednesday evening, December 15, Paul Stoeving, violin; Lawrence Goodman, piano.

Monday evening, December 20, advanced students' recital.

Admit Two 44 West 85th Street
Eighty-three o'clock New York City

Meyn Recital, December 9.

This afternoon, Thursday, December 9, 3 o'clock, Heinrich Meyn will present at the Princess Theatre, New York, for the first time in this country, a new song cycle by Hans Herman, "Sinnprüche des Omar Khayyam," and songs with violin and cello obligato. He will be assisted by Alois Trnka, violin; Marco Peyrot, cello, and Francis Moore at the piano.

MME. BUCKHOUT'S COMPOSERS' EVENINGS.

Soprano Devotes Musicales to American Song Writers.

The first of a series of musicales in which songs by American composers are sung was given at Mme. Buckhout's studio, 265 Central Park West, New York, November 30. This was a Hallett Gilbert evening, and he was represented by eighteen songs, sung by Mme. Buckhout (soprano), Adele Laes Baldwin (contralto), Charles Osgood (tenor) and Vernon Archibald, baritone. Mme. Buckhout, for several years past the much admired soprano of Holy Trinity Church, Harlem, was in especially good voice; never, in fact, within the memory of the present writer has she sung better. "His Valentine" (new, and dedicated to Mme. Buckhout) had to be repeated, as was the case with "The Bird." High and clear, with fine style and clean enunciation, Mme. Buckhout's singing gave intense pleasure. Mrs. Baldwin sang an "Evening Song," closing with a high G, brilliantly, and had to repeat it. Her tone quality and perfect enunciation are always noticeable.

Mr. Osgood should come forth into the larger musical life of New York, which would be well justified in view of his superior singing, and high C's. The following was the program:

"A Rose and a Dream," "The Little Red Ribbon," "Ah, Love, But a Day," Mme. Buckhout; "In Reverie," "My Lady's Bonnet," "Minuet la Phyllis," "Forever and a Day," Mr. Archibald; "Two Roses," "Youth," "An Evening Song," "Mother's Cradle Song," Mme. Baldwin; "Spanish Serenade," "A Maiden's Yea and Nay," "To Her," "Spring Serenade," Mr. Osgood; "Song of the Canoe," "The Bird," "His Valentine" (dedicated to Mme. Buckhout), Mme. Buckhout.

So much for the singers. As to the songs, the world knows the melodic invention of the Gilbert muse, their naturalness and charm of harmonies, best attested by the fact that many leading singers place them constantly on their programs. His accompanying, from memory, was most spontaneous, aiding the singer to fullest success.

December 21, Oley Speaks' songs will be sung.

GANAPOL SCHOOL OF MUSICAL**ART CHAMBER CONCERTS.**

Plans have just been completed at the Ganapol School of Musical Art, Detroit, Mich., Boris L. Ganapol, director, for a series of five chamber concerts. This will include



MRS. BORIS L. GANAPOL AND HILDEGARD BRANDEGEE.

concerted works by Bach, Beethoven, Brahms, César Franck, Richard Strauss and Vincent d'Indy.

Hildegard Brandeggee, violinist, and Mrs. Boris L. Ganapol, pianist, assisted by Boris L. Ganapol, baritone, and Elizabeth Rohns, accompanist, opened the series, December 8, in Ganapol Music Hall.

The program: Sonata, op. 47 (for piano and violin) (Beethoven); songs—"Si, tra i ceppi," from "Berenice" (Handel), "Fruehlingsglaube," "Wohin" (Schubert), "In-

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vocation to the Sun-God," transcribed and harmonized by Carlos Troyer; sonata (for piano and violin) (César Frank).

Following is the schedule of the remaining concerts: January 20—Sonata recital, George Shortland Kempton (pianist) and Frank Steiner (cellist).

February 18—Sonata recital, Hildegard Brandegee (violinist) and Ada Lillian Gordon (pianist).

March 16—Cello recital, Frank Steiner (cellist) and Elizabeth Rohns (pianist), assisted by Boris L. Ganapol, baritone.

April 6—Trio concert, Hildegard Brandegee (violinist), Mrs. Boris L. Ganapol (pianist), and Frank Steiner (cellist), assisted by Ada Lillian Gordon, pianist.

OMAHA MUSICAL CLUB

ACTIVITIES WELL UNDER WAY.

Two Programs Already Given—Farrar-Sassoli-Werrenrath Concert—Choral Cooperation—Well Known Musicians to Move to Chicago—Notes.

Omaha, Neb., December 3, 1915.

Activities of the Tuesday Morning Musical Club now are well under way. Two of the scheduled programs have so far been given. The first of these occurred in the ballroom of the Fontenelle Hotel, all the performers being active members of the club. The other musicale took the form of a piano recital by Harold Bauer.

GERALDINE FARRAR CHARM.

Geraldine Farrar's fame was sufficient to attract an audience of about 4,000 to her concert last Tuesday evening, and her singing and personal attraction were such as to send her hearers away charmed and delighted at the concert's close. Her art plainly has kept pace with nature in the development and control of the voice. Her ballad and Lieder singing was polished, legitimate, exquisite, and left no suggestion that Miss Farrar is primarily an opera artist.

Assisting were Ada Sassoli, harpist, whose brilliant playing revealed new possibilities for the instrument; Reinald Werrenrath, who deservedly ran a close second to Miss Farrar in applause and favor, and Richard Epstein, whose piano accompaniments were models of good taste and appropriateness. The concert was the second in the Associated Retailers' series.

KELLY AND SIMMS UNITE.

The collaboration of the choir of St. Mary's Avenue Congregational Church, Thomas J. Kelly, conductor, with the choir of All Saints' Church, under J. H. Simms, in the rendition of a musical service, was a recent event of much musical importance. Local interest was so great that All Saints' Church, where the service was held, was filled to overflowing, many standing either within or without the edifice through the entire service. The singing of the combined choirs was noteworthy for the purity and beauty of its tone color and for the scope of dynamics in shading, although the special mention of these should not be construed as indicating that other choral excellences were lacking. The principal work given was Mendelssohn's motet, "Hear My Prayer," and here the singing of Mrs. Kelly, soprano, thrilled by reason of the ethereal beauty of the soft parts and the ringing power of the more impassioned moments. Mr. Simms captured chief honors at the organ.

OMAHA LOSES KELLYS.

The recent announcement that Mr. and Mrs. Thomas J. Kelly would soon leave Omaha to make their home in Chicago has caused much regret and strong protest among musicians and laymen alike. The Kellys have made their home here so long and have been so intimately concerned with the welfare and progress of musical culture in the city that their departure would be felt as a keen blow.

Mr. Kelly first came into general prominence through his work as director of music at the Omaha Exposition in 1898, since which time his musical activities have been many and varied. For years he was musical editor for the Omaha World-Herald and Bee, and both he and Mrs. Kelly have gained wide recognition as recital artists par excellence. Their duties in the line of church music have invariably been performed with honor and distinction, and their efforts as teachers of the art of singing have been crowned with success no less brilliant than deserved. Mr. Kelly's name has, in the course of the last few years, come into national prominence as conductor of the Omaha

Mendelssohn Choir, the fame of whose performances has been constantly spreading.

Their presence would be a distinct acquisition to the musical life of any city wherein they might elect to reside.

A NEW MALE CHORUS.

The organization of a male chorus in the city has been in contemplation for some time and now has been effected, the necessary steps having been taken quite recently. The conductor is James E. Carnal and the president, A. C. Nearing. Ralph E. Sunderland will act as business manager. A first rehearsal has been held and sixty singers have enrolled. Others will be welcomed until the limit of 200 is reached.

OMAHA PIANIST RETURNS.

Frances Nash returned yesterday from a Midwestern tour, in the course of which she played in several of the larger cities. Her latest engagement was with the Kansas City Symphony Orchestra, under Conductor Carl Busch, where she was obliged, after many recalls, to break the "no encore" rule, which had been long in effect there.

COLVIN SCHOOL ACTIVE.

The Colvin Piano School is presenting a number of students in individual recitals at the Y. M. C. A. auditorium this season. Those who have already given programs are Evelyn Vore and Audrey Maxwell.

TWO YOUTHFUL RECITALISTS.

A recital which attracted much attention was given recently by two maidens of tender years, namely, Anna Leaf and Olga Eitner, respectively pianist and violinist. Among other things, the young pianist played a Mozart concerto, accompanied by a small orchestra, conducted by her teacher, Sigmund Landsberg. Little Miss Eitner is a pupil of Frank Mach, the well known violinist.

NEW STUDIO.

The music department of Brownell Hall, an influential girls' school here, announces the opening of a downtown studio for piano and violin in the McCague Building. The teachers will be Emily Weeks Dromgoole and Sophie Nostitz-Naimska, piano, and Luella Anderson, violin.

JEAN P. DUFFIELD.

SHADOWS.

Coming events are said to cast their shadows before them, or is it great events? It matters not, however, in this particular instance. The "shadow" is already cast in the

case of "The Master Interpreter," Percy Hemus, "America's Baritone."

If there is any doubt of this, the trend of conversation proceeding a Hemus All-American Composers, Carnegie Hall, New York, recital, or a glance at the picture shown on this page is ample proof.

Katherine Hazzard's Songs Meet With Success.

"Li'l Boy"—character song representing two personalities. A clever, effective song when rightly rendered.

"Ole March Win"—a negro dialect with a musical setting that is distinctly Southern and catchy.

"The Snowball Bush." This is a most attractive song musically, and in its sentiment. An excellent teaching or program song.—Extracts from Clayton F. Summy's Thematic Catalogue.

"Katherine Hazzard, of Chicago, entertained the guests with her pretty songs and monologues, which beside being exceedingly clever, were all of her own making. Mrs. Hazzard is a very talented woman and one of increasing popularity, for her voice is sweet, and her readings are both unique and original."—Racine Daily Times.

"Mrs. Hazzard's compositions have attained much popularity in Chicago and elsewhere and include numerous poems in a humorous vein in addition to those which she has set to music of her own composition."—Evansville, (Indiana) Journal.

"Mrs. Hazzard gave several songs of her own composition, and also recitations. There is a charm about Mrs. Hazzard's work that not only shows great talent, but an adaptability to each that we seldom find combined in one person."—Henderson (Kentucky) Gleaner.

Maude Fenlon Bollman uses "Li'l Boy" with great success in her programs. The Rockford paper speaks of a recent concert by the Mendelssohn Club: "It remained for Mrs. Bollman to close the program with four songs . . . then the inimitable bit of melody in 'Li'l Boy,' Katherine Stockwell Hazzard, which no one can sing quite like Mrs. Bollman."

"Jessie Armager Power gave a program of dramatic interpretations and cantillations, including a group of songs written by Katherine Stockwell Hazzard, at the Birchwood Country Club."—Chicago Evening Post.



"THE MASTER INTERPRETER"

A SILHOUETTE OF PERCY HEMUS, "AMERICA'S BARITONE."

THE VOICE PROBLEM FROM A PHYSICIAN'S VIEWPOINT.

By Irving Wilson Voorhees, M. S., M. D., Adjunct Professor in Fordham University,
New York City.

The Singer's Qualifications.

There are few persons who cannot learn how to sing. Some authorities say that every one can be taught, even if the element of song seems to be lacking from one's mental and physical constituency. But however widespread, however universal the function may be, the gift of song is indeed rare. It is this confusion of function and gift (or talent) which is responsible for so much mediocrity and disappointment. The boy or girl born and reared far from great centres of culture thrills with pride when told by admiring relatives or friends that he or she has a wonderful voice, "a voice that should be trained for the opera."

Nothing more cruel could be thrust into youthful rural minds than the idea that to cast one's lot in a great city means sure if not immediate vocal success. Only the smallest fraction of those who come to New York, where I happen to know conditions as they are, ever amounts to anything. This sounds discouraging, but is nevertheless true. The Germans have a phrase which runs, "soviel Menschen, soviel Stimmen," which might be taken to mean that many hear the voice of victory, but few understand that is not meant for them.

The first question, then, that every candidate for vocal honors should ask himself or herself is: "Is my voice worthy of cultivation?" It is almost impossible to decide this for one's self. In fact, it is often difficult for those best fitted to help decide; for no wider differences of opinion are to be found in any field than obtain among self-constituted judges of voice. A voice is either pleasing or displeasing, and yet there are those who uphold absolutely contrary opinions even where so called great artists are concerned.

Another question of equal importance is: "What is my purpose? Is it for personal delight or to achieve fame?" If there is no intention of becoming a "virtuoso," but merely to give pleasure to friends and acquaintances, there can be no great harm in "trying out" the voice.

Before the serious work of vocal training is actually begun the physician should be consulted for his opinion as to the general bodily health. He will determine the strength and endurance of the body as a whole, its muscular efficiency, the condition of the lungs, the question of appetite, kind of food eaten, the state of the digestion. He will also study the nose, throat and ears and will see that they are put in the best possible condition.

Ordinarily a few months will suffice to show the possibilities actual or remote. One must then decide if singing is to be made a vocation in the true sense; that is, if it is to be made a market commodity. So many fields stretch out before the aspirant that it is well to choose one of them at the outset. The choice will probably lie between salon singing, concert, choir work, oratorio, light opera, grand opera, vaudeville, etc. It is of great importance to know in which of these one is likely to find the greatest degree of satisfaction. By this time one should have a fairly definite idea of one's capabilities. It will be known, for instance, whether the voice is a lyric or dramatic soprano, mezzo-soprano, alto or contralto. The quality will be quite evident and the range and carrying power also. The pupil should be able to read simple music "at sight" and should be spending some time with the piano each day. The art of accompanying one's self while building the voice is wellnigh indispensable. It can be learned in a few months, and means to the vocal pupil what shorthand notes mean to the college or professional student.

[EDITOR'S NOTE.—From the pen of Irving Wilson Voorhees, M. D., of New York City, numerous articles on the singing voice from the physician's standpoint, are to be published from time to time in the MUSICAL COURIER. Dr. Voorhees does not believe that it is the duty of throat specialists to attempt to instruct in matters of vocal technique. "This province belongs exclusively to the vocal teacher," he says; "the throat specialist needs only to know that certain errors in technique cause impairment of vocal function, which cannot be cured by gargles, sprays or douches. This important fact has not hitherto been sufficiently recognized."

This physician is singularly well equipped for authoritative statement. Although still a young man, his opportunities for observation and research on the physical side of vocal training have been exceptional.

In 1901 Dr. Voorhees was graduated with honor from Princeton University and in 1905, after the regular four year course at the College of Physicians and Surgeons (Medical Department of Columbia University, New York) received the degree of M. D. from that institution. The same year Princeton University bestowed upon him the degree of Master of Science, in recognition of a thesis entitled "The Teachings of Thomas Henry Huxley." This essay, published in book form in 1907, was reviewed widely in many journals.

Following three years of general practice, Dr. Voorhees went abroad for eighteen months, where, in Munich, Berlin and Vienna, he studied diseases of the nose, throat and ear. The University of Vienna granted him a special diploma, or Zeugnis, in recognition of his studies on diseases of the ear.

Since returning to New York City in 1911, he has specialized in the above mentioned diseases at 14 Central Park West. During the regime of the Century Opera Company he treated nearly all of the principal artists and many of the subordinates.

Dr. Voorhees has written many special articles and book reviews for various periodicals.

The articles, which will appear in the MUSICAL COURIER, are not only interesting to singers and vocal teachers generally, but contribute valuable data on the more purely scientific aspect of phonetics.

We are glad to have secured these articles for exclusive publication in the MUSICAL COURIER.]

CONCERNING ERNEST SCHELLING'S FIRST RECITAL OF SEASON.

Enthusiastic Reception Accorded the Pianist.

Ernest Schelling was heard in recital in Carnegie Hall, New York, November 17, when he was warmly welcomed by an enthusiastic audience. His program was extremely varied and colorful. He opened with the "Sonata Appassionata" of Beethoven, followed by the "Variations and Fugue" of Paderewski, his friend and teacher. A Chopin group came next, and after that Alkan's "Le tambour bat aux champs" and a delightful piece by Emile Blanchet, the Swiss composer, entitled "Au jardin du vieux serail," a fascinating composition of Oriental color and rhythm that is unfamiliar here. A group of Granados came next, the Spanish composer, whom Schelling is said to have "discovered," and whose opera, "Goyescas," will be produced at the Metropolitan this season. The recital closed with Liszt's "Au Lac de Wallenstadt" and the "Liebestod" from Wagner's "Tristan."

No greater testimonial of Schelling's brilliant success is needed than the following extracts from the papers of the following day:

Ernest Schelling was warmly welcomed in Carnegie Hall yesterday afternoon when he gave his first piano recital for the season. He presented a carefully prepared program with the skill of a mature and seasoned musician.

What might be considered the feature of the list was a collection of three pieces by the newly-popular Spanish composer, Granados. These consisted of two rhythmic and highly colored Spanish dances and a spirited military march. Mr. Schelling played all three with the evident realization of the moods and intentions of the composer, with artistic accentuation and enhancing expression.

In the Chopin numbers the pianist illustrated his most poetic fancy and imaginative powers. He played the barcarolle and the A flat etude with splendid power and tonal beauty. The mazurka in A minor was given with lucid understanding of the Chopinesque idiom; in the nocturne he was poetic and appealing; in the A flat waltz there were brilliancy and polished technique.

Besides these diverse examples of school and composition, Mr. Schelling gave evident pleasure to his audience by his scholarly reading of the Beethoven sonata, Paderewski's variations and fugue, Liszt's "Au Lac de Wallenstadt," and the "Liebestod" from Wagner's "Tristan."—New York American.

Mr. Schelling gave a recital in Carnegie Hall yesterday afternoon which was attended by an appreciative audience, including a number of prominent professionals. Mr. Schelling was not a pupil of Leschetizky, whose death the professionals were discussing; but he had the still greater privilege of being one of the very few whom Paderewski has taught. In his management of the pedal as an aid to a rich tone and in his phrasing he shows the influence of his master. His playing of seven Chopin numbers (two of them as encores) at yesterday's recital showed the reasons why Paderewski, when unable to play at the Lemberg festivities a few years ago because of poor health, engaged Schelling to take his place. From Paderewski, also, the American pianist seems to have caught the art of making a Beethoven sonata (he played op. 57) interesting

even to blasé concert goers who have heard them untold times. He also revealed the poetry underlying the technical display of Liszt's "Au Lac de Wallenstadt," and brought out the tragedy of the "Liebestod" from Wagner's "Tristan." . . .—New York Evening Post.

Mr. Schelling was always an artist. His performances have the stamp of musicianly feeling . . . and they are planned with a good intelligence.—New York Sun.

Nevertheless, Schelling's appearances here have established his standing as an artist of the first rank and his work as a composer has shown a rare and individual native talent that has produced striking and interesting results.

Mr. Schelling's playing is remembered with pleasure as uniting many beautiful and artistic qualities. It has, since his first appearance here, continually advanced and matured in style and grown in breadth and power, in repose, in restraint. At some of his last appearances here he sometimes yielded to the temptation of a strong man rejoicing in his strength and in the sonorities of the modern piano. He is now more concerned with the beauty, the color, the expressive quality of his tone, the finer gradations of his dynamics; and in these respects his playing yesterday had manifold aspects of beauty. It showed a sweeping power of eloquence and passion, as in the "Appassionata" sonata of Beethoven, with which Mr. Schelling opened his program and which brought his listeners at once face to face with the most potent manifestation of his art, noble and poetic in its exposition of Beethoven's thought, and concerned with it alone, without the intrusion of a virtuoso's personality.

His playing of Chopin, the A flat etude from op. 10, the posthumous A minor mazurka, the F major nocturne, the waltz in A flat, to which he added the waltz in C sharp minor; was full of characteristic beauties, of grace and delicacy, of supple rhythm, of ardent imagination.—New York Times.

Ernest Schelling, the American pianist, made a successful appeal to the taste of cultured music lovers in Carnegie Hall yesterday afternoon. It was not only through the medium of his musical ability that that appeal was made, for his skill and taste as a program maker were forcibly illustrated.

Mr. Schelling, as at his previous recitals, did not confine himself to familiar and oft-repeated compositions. He has elected to acquaint his fellow Americans with his charming program pieces by Granados, the talented Spanish composer. Yesterday he played two exquisite, scintillating dances and a military march, characteristically Spanish in theme, spirit, and feeling. Their performances conveyed the external brilliancies and innate charm which are the distinctive qualities of the composer's writings. . . .

His performance of Liszt's "Au Lac de Wallenstadt" (a favorite of Mr. Schelling, for it has appeared on previous programs), and works by Beethoven, Paderewski and Wagner offered opportunities for brilliant and showy passage work.—New York Journal of Commerce.

Schelling's subsequent recitals this year, all of which are given under the direction of his personal manager, Maximilian Elser, Jr., president of the Booking and Promoting Corporation, will take place in Aeolian Hall. Besides these he will be heard here as soloist with the New York Philharmonic Society, and will tour the country with the Philharmonic, the Boston and several other symphony orchestras, as well as giving a number of recitals in other cities.

CANTATA "BETHLEHEM" GIVEN IN PHILADELPHIA.

Wassili Leps Directs This Sacred Work by Maunder.

Under the direction of Wassili Leps, an interesting performance of J. H. Maunder's sacred cantata, "Bethlehem," was given in Philadelphia on December 5. The soloists were Clarence Blaine, boy soprano; Earle W. Marshall, tenor, and E. V. Coffrain, baritone. They were assisted by an excellent chorus, capably directed by Mr. Leps. This work is divided into three parts, as follows: "The Shepherd's Gifts," the "King's Gifts" and "Our Gift," and concludes with the hymn "O Come All Ye Faithful." Aided by these excellent soloists, Mr. Leps and his chorus did some very fine work, the event proving to be of more than usual interest.

Reed Miller's Advance Bookings.

Among the many advanced bookings for Reed Miller, tenor, may be mentioned his appearance on December 26 and 27 with the Handel and Haydn Society of Boston. This will be the fifth time Mr. Miller has appeared with this organization, and is proof positive of his popularity with that society and its audiences. January 5 Mr. Miller sings in Toledo, Ohio, and on January 18 in Chicago.

Mr. Miller and Nevada van der Veer, contralto, will be the soloists with the New York Philharmonic Society at its New York concerts of January 25 and 26, and also at its January 27 concert in Brooklyn.

OBITUARY.

Mrs. Massey-Treble.

In California, during the past month, occurred the death of Mrs. Massey-Treble, daughter of Hart A. Massey, the donator of the much valued Massey Music Hall to the city of Toronto. Her remains were taken to Toronto and the funeral was held there. Two of her most important gifts to the Canadian people have been the large pipe organ at

the Metropolitan Church (Toronto), in memory of her father, and the magnificent Household Science Building of Toronto University.

Andrew Lamberti.

Andrew Lamberti, a musician, living at 20 Union avenue, West Brighton, N. Y., died Suddenly December 1, from heart failure. Lamberti was sixty years old and was born in Italy.

Anton Hegner.

As the MUSICAL COURIER goes to press, news is received that Anton Hegner, a well known local cellist, died last Saturday at the Polyclinic Hospital. He was born in Denmark.

Unclaimed Letters.

Letters addressed to Monsieur Angelotti and Miss Charlotte M. Brand are being held for claimants or proper addresses at the MUSICAL COURIER office, 437 Fifth Avenue, New York.

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